

F I F T I E T H   Y E A R

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NEW YORK, SATURDAY, NOVEMBER 9, 1929

WHOLE NO. 2587



Maazel,

Who Will Give His Second Piano Recital at Town Hall, Tuesday Afternoon, November 19, Playing  
Compositions by Bach, Beethoven, Chopin, Debussy and Liszt.



Jacob Dont

**JACOB DONT (1815-1888)**  
eminent violinist, composer and teacher, from the portrait by his pupil Prof. A. H. Trouk, in 1886. Prof. Trouk, who is now teaching in New York, is said to possess the only diploma given by Jacob Dont that has found its way into the United States. Among the pupils of Prof. Trouk who have become professionally prominent are Gisella Neu and Max Rosthal.

**LEWIS NIVEN,**  
lyric tenor, and pupil of Arthur Kraft. Mr. Niven is head of the music department at Mercersburg Academy, Mercersburg, Pa., where he is active as vocal teacher, director of the choir, and tenor soloist. Recently he presented a program of songs, covering a wide range of composers, in Walla Walla, Wash.; Baker, Ore.; and Helena, Mont.



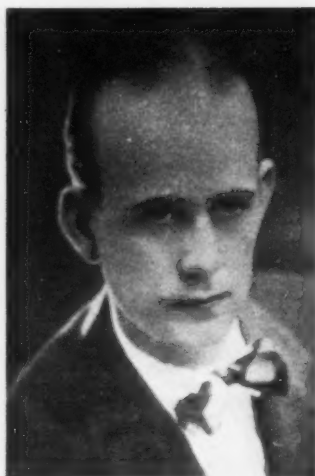
**BEATRICE HARRISON,**  
British cellist, who will arrive in the United States early in December for a concert tour that will include appearances in Boston, New York, Chicago, Evanston, Ill., Colorado Springs, Colo., Chambersburg and Bryn Mawr, Pa., the White House, Washington, D. C., and Milton, Mass. On December 29 she will broadcast as soloist on the Atwater-Kent Hour. Miss Harrison, who has always been a favorite both here and abroad, recently completed an extensive concert tour on the Continent.



**ANNA HAMLIN,**  
soprano, who will be heard in recital in New York, at Town Hall next Monday afternoon. She will also give a recital at Jordan Hall, Boston, on the evening of November 19. (Photo by Daguerre)



**WINIFRED PLETTS,**  
who has been engaged this season as soprano soloist of the First Baptist Church of Summit, N. J. Miss Pletts includes among her early engagements an appearance as soloist with the Arion Singing Society, Brooklyn, Heinz Froelich, conductor, on Nov. 17, Scranton, Pa., on Dec. 1, and with the Chaminade Club, Yonkers, on Nov. 12.



**ETHEL BARTLETT AND RAE ROBERTSON,**  
who are especially interested in bringing out new works. At a recent Promenade Concert in London they gave the first public performance of Arthur Bliss' concerto for two pianos. The critics were unanimous in praising the work, also the brilliant performance given it by these two admirable artists. Here they are pictured enjoying their vacation (right) at the English seaside, and (left), visiting Norman Nottley of the English Singers at his country home in Dorset.

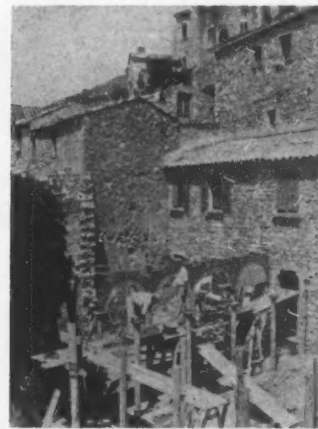


**UNIVERSAL SONG CLASS AT SAN FRANCISCO, CAL.**  
Center, Frederick Haywood; next to right, second row, Estelle Carpenter, supervisor of music in San Francisco. (Photo by M. L. Cohen.)



**ELSA RIEFFLIN,**  
soprano, who will give her annual New York recital at Steinway Hall on the evening of Nov. 19. She will sing songs in Italian, German, Russian, French, and English.





#### ZLATKO BALOKOVIC RESTORING AN ANCIENT CHATEAU

In the photograph at the left the eminent Croatian violinist is shown with Mrs. Balokovic, the former Joyce Borden, of Chicago, who wears a striking costume of native Croatian embroidery. Balokovic's second consecutive tour of Europe began in October with an appearance at Queen's Hall, London. In the center of the group of pictures is a view of Eze, the Phoenician town 2,000 years old, to which the Balokovics, in cooperation with Prince William of Sweden, are presenting a modern water-supply system, the first to be installed since the town was settled. The photograph to the right shows the beginning of operations on renovating the famous Chateau de la Chevre d'Or at Eze, where Balokovic will rest between concert engagements. The violinist will make the Chateau habitable without destroying its picturesque mediaeval beauty.



NEVADA VAN DER VEER,  
contralto, returning from a very successful and happy summer in Europe, on the S.S. Resolute.



THE SMALLMAN A CAPELLA CHOIR,  
John Smallman founder and director, which is now on a Coast to Coast tour. Their New York recital was scheduled for the afternoon of November 7 at Town Hall.



LEILA HEARNE CANNES,  
accompanist, concert pianist and teacher, who spent the past summer motoring through New England. The summer was not one of all play, however, as Mme. Cannes did much accompanying and coaching. As president of the Woman's Philharmonic Society for the past twelve years, Mme. Cannes will be very active in the thirtieth anniversary celebration of this society to be held this season and which involves two large hotel concerts.



Ward-Stephens and the late Lilli Lehmann snapped one summer in Salzburg. Mr. Stephens is an exponent of the teaching method of Lehmann and also a representative Mozart interpreter, besides being conductor of the Harrisburg Festivals.



At the Fontainebleau School of Music in France, which Mr. Stephens visited.



Standing in front of Mozart's grave in Fried Hoff, Vienna.



Ward-Stephens about to fly from Paris to London on a hurried trip to Europe made recently. He has many interesting plans for the new season on his return to this country.

FOUR INTERESTING SNAPSHOTS OF WARD-STEPHENS TAKEN RECENTLY WHILE HE WAS ABROAD

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## Girl of the Golden West Revived at Metropolitan With Jeritza in Title Role

Martinelli and Tibbett Share Honors—Bada Only Member of Original Cast of 1910—Audience Responsive

Minnie.....Maria Jeritza  
Dick Johnson.....Giovanni Martinelli  
Jack Rance.....Lawrence Tibbett  
Nick.....Alfio Tedesco  
Ashby.....Tancredi Pasero  
Sonora.....Everett Marshall  
Trin.....Angelo Bada  
Sid.....Arnold Gabor  
Bello.....George Cehanovsky  
Harry.....Giordano Paltrinieri  
Joe.....Mark Windhelm  
Happy.....Pompilio Malatesta  
Larkens.....Millo Picco  
Billy.....Paolo Ananian  
Wovkle.....Pearl Besuner  
Jake Wallace.....Joseph Macpherson  
Jose Castro.....Paolo Ananian  
The Post Rider.....Max Altglass  
Conductor, Vincenzo Bellezza

Mr. Gatti-Casazza presented the first revival of the new season on Saturday afternoon, November 2. Interest was high. Was it not to be Puccini's *Girl of the Golden West*, which had lain on the opera house's shelves for fifteen years? And who but Maria Jeritza was to wear the "Girl's" mantle, last discarded by Emmy Destinn?

The world premiere on December 10, 1910, was sung by an illustrious trio—Destinn, Caruso and Amato, with Bada as the Trin. The revival brought to us another distinguished threesome—Jeritza, Martinelli and Tibbett. Bada in his old part was the only member of the original cast.

Saturday's matinee was a gala affair with David Belasco and Otto Kahn seated together in the orchestra and Mr. Belasco later sharing in the curtain calls. This tribute on the part of the public recalls Puccini's visit to New York in 1907 when he saw Mr. Belasco's melodrama, then enjoying more than a two years' successful run. If memory serves correctly the stars then were Blanche Bates and William Faversham as Minnie and Johnson.

The Italian composer of melodious operas was so impressed that he arranged with Mr. Belasco for the libretto, and the world premiere in December of 1910 was the result. It is an indisputable fact that *The Girl of the Golden West* (La Fanciulla del West) is the weakest of Puccini's operas. At its premiere it did not set the world agog. According to those who heard it then, the revival fared better. Thoroughly in the modern Italian style, the score is reminiscent at times of *Madam Butterfly* and *Tosca*, but there are no real outstanding arias as in those operas. As a matter of record, the only tune that lingers is the polka in the first act danced by the rollicking miners.

As a drama, the work is admirable. The first act might be said to drag and even the third act is not too thrilling, but the piece de force is the second act, in which the first real action of the opera starts when Minnie discovers who her sweetheart really is and turns him out of her house; his be-

ing wounded by the sheriff and concealed by Minnie—the telltale drops of blood from the balcony dripping down on the sheriff's hand and the resulting famous card scene where Minnie and the Sheriff play for Johnson. The *Girl* wins by producing a hidden Ace. All these events give plenty of opportunity for thrills and the audience seemed to experience them, for Jeritza, Martinelli and Tibbett scored high with the listeners.

From the time Maria Jeritza bounded down the stairs in the Polka Saloon and was greeted by the adoring miners, supplied them with "wetables" over the bar and polished the emptied glasses, throughout the ensuing acts she held the audience's eye as she always does with very little trouble. The role is not the easiest in the world to portray and the usual marvelous Jeritza gowns are reduced to a cow girl's rig of short velvet skirt, riding boots and a flannel shirt. Everything depended, therefore, on her voice, acting and upon the dominant Jeritza personality.

Vocally Mme. Jeritza did all that could be expected with the role. She returns in excellent, fresh voice and is to be credited with some exquisite pianissimo singing. And again some rippling tones of full dramatic force in the more exciting moments of the opera. The audience applauded her rapturously. An amusing touch was provided when she wears the high-heeled slippers for the first time and walks as "on eggs." Mme. Jeritza took some heavy falls, too, in the excitement of the second act, which never fail to cause a thrill on the part of the Jeritza-ites. One may add that much of the success of the revival fell to her lot. She was superb.

Martinelli, who, incidentally sang Johnson at the first Rome performance in 1911, did extremely well by the part, musically and histrionically. Although recovering from a cold, which prevented his appearance at the dress rehearsal (his place being taken by Frederick Jagel) he sang over any possible hoarseness and there was power, clearness and beauty in his dramatic singing. The tenor looked well as the hero, even though his locks were a bit flowing. He acted up to Jeritza with an alacrity and conviction that added to the excellence of the performance, he, too, receiving due share of the ovations.

The Jack Rance was capably handled by Lawrence Tibbett, the only American of the cast, with the exception of Pearl Besuner, the Wovkle. Mr. Tibbett could be relied upon for a highly effective portrayal of the evil sheriff. He lived up to expectations. Tibbett did some of the best singing of the afternoon, his voice ringing out in all its natural richness and telling effect. He made a sinister figure and was at all times



SIGRID ONEGIN.

A new photo of the celebrated contralto, who will return to America in January for a record tour of forty-two dates in thirteen weeks.

"in the role." The rest of the cast was adequate.

The orchestra and singers were under the conductorial reins of Bellezza who gave the up-to-date score a lucid reading. Toscanini, incidentally, wielded the baton for the 1910 premiere.

The audience's reception of the revival was fairly enthusiastic and doubtless the *Girl of the Golden West* will continue in favor for the balance of the season.

### DIE MEISTERSINGER VON NÜRNBERG OCTOBER 30

Grete Stueckgold, capable and charming as Eva; Henriette Wakefield, experienced, reliable as Magdalene; Rudolf Laubenthal as Walthar, Clarence Whitehill as Sachs, Gustav Schuetzendorf as Beckmesser, George Meader as David, an ever-dependable singer-actor; and George Cehanovsky, picturesque Watchman, with the remaining ten men of the cast, collaborated in a good all-round performance of *Die Meistersinger*. All have been often heard in this opera, needing no further comment. Joseph Rosenstock made his debut as conductor, instantly commanding attention, and proving his capacity as the evening wore on. Of medium height and build, he proved his poise and authority, and received general acclaim, with many compliments heard between acts. A cordial welcome was his, this growing into pronounced enthusiasm, with calls for his appearance on the stage; New Yorkers have grown to understand that the keynote of a successful operatic performance lies with the conductor. The big chorus and scenic features were both admirable.

### AIDA, OCTOBER 31

Aida, one of opera's hardy perennials, was placed on display at the Metropolitan on Thursday evening. The performance was as lavish and ambitious as it has been year in and year out, and the cast which graced the season's premiere performance seemed like the re-meeting of old friends. Elisabeth Rethberg sang the title role; Matzenauer became her regal competitor; Lauri-Volpi, the warrior Radames; Basiola the captured Amonasro; Joseph Macpherson, the King; and Ezio Pinza, Ramfis.

Rethberg has sung the role many times before in seasons past, and each performance is quite as perfect as the other. The limpid quality of her voice seems to betoken the hopelessness of Aida's plight; her acting,

too, is convincing and she has a dignity and certain poise which make her characterization a vivid and touching picture. Lauri-Volpi was in excellent voice. It seems to have acquired a new freshness and beauty, and the bravos which were his were well earned. Margaret Matzenauer, one of the company's most reliable singers, sang Amonasro with fine dramatic sense, and with a genuine passion. There were fine moments in her performance, and if criticism is to be made, it can be only that her voice has begun to show, in its upper tones, first signs of long years' service in Wagnerian roles. The lower tones are as full and colorful as ever.

Mario Basiola's Amonasro is almost traditional in its conception. Joseph Macpherson made the most of his lot as the King. Ezio Pinza, a real find, sings as beautifully as ever this season. He sang Ramfis quite as he sings each role he has undertaken—with fine feeling, and in perfect voice. Serafin conducted.

### LA GIOCONDA, NOVEMBER 1

The indisposition of Rosa Ponselle, who was to have sung Norma, necessitated a change of bill, and Ponchielli's tuneful *La Gioconda*, with Leonora Corona in the title role, was substituted. Giacomo Lauri-Volpi, who had sung Radames in *Aida* the night before, was the Enzo.

The gifted American soprano's work would have been considered exceptional under any circumstances; but, taking the exacting part practically on a moment's notice, as she did, she was little short of astonishing. Hers is a genuine operatic intelligence, and her experience (she is still a very young woman) in foreign opera houses, her poise and sureness and her dramatic intensity make her a valuable asset in the Metropolitan artist force. That Miss Corona has a big, beautiful, well-trained soprano all who have heard her well know. It was her seasonal debut, and, for the reasons stated, it was a momentous one. The packed house showed its admiration of the gifted singer-actress in no uncertain manner.

Another debut was that of Tancredi Pasero, a newcomer, who made a distinct hit as the Doge. Mr. Pasero is a finished, experienced artist with a powerful voice of noble quality. In gesture he is dignified and

(Continued on page 22)



## Chicago Music College Engages Frantz Proschowski

Well Known Teacher to Head Vocal Department

The MUSICAL COURIER takes pleasure in making the initial announcement of the engagement of Frantz Proschowski, well known voice authority, to head the vocal department of the Chicago Musical College. Arrangements were completed in New York by Carl D. Kinsey last week and Mr. Proschowski will begin his Chicago engagement next May.

Not a stranger to the Windy City, Mr. Proschowski taught there with much success previous to his coming to the Metropolitan six years ago. His reputation and standing are of the highest, and he has established a large class here, many of his students being well known professionals.

Through his master classes in the Middle West and on the Pacific Coast during the last couple of summers, Mr. Proschowski has done considerable educational work in the schools through the music supervisors who attended his classes. His success in this

branch of teaching has been so convincing that no less a person than Mabel Glenn, president of the Music Supervisors' National Conference in the United States, has become tremendously interested in Mr. Proschowski's work. Considered a pioneer teacher of normality in singing, he, realizing that he has a message to give the music students as well as the teachers and singers, accepted Mr. Kinsey's offer and he believes that through this means he can reach a larger field than by merely teaching in his New York studios.

Mr. Proschowski expresses himself as being extremely happy over his new position as head of the vocal department of the Chicago Musical College, which, in his own words, he describes as "the biggest step forward in his musical life," and an undertaking upon which he enters with the whole-hearted sincerity of a man in the prime of life and one of mature mind.

# LONDON PAYS TOUCHING HOMAGE TO INVALID COMPOSER AT DELIUS FESTIVAL

Home First Time in Eight Years, Blind Genius Comes Into His Own at Last—Six Impressive Concerts Conducted by Beecham—London Symphony and Philharmonic Seasons Begin—Celebrities Arrive

LONDON.—Queens Hall witnessed what must have been the most moving spectacle in its history when Frederick Delius, blind, partially paralyzed, emaciated and visibly suffering, was acclaimed by a great audience at the end of each concert of the Delius Festival organized by Sir Thomas Beecham. The whole house, crowded to the last seat, rose to its feet, orchestra and chorus included, to cheer a national genius, an exile returned in triumph, a man come into his own.

Every musician within reach of London—composers, conductors, instrumentalists, critics—every distinguished figure in London's musical life was in that crowd. Up in the balcony, sitting in his invalid's chair, solicitously tended by his wife, surrounded by a band of faithful disciples, the frail, pain-racked figure tried to bow, making a supreme mute effort to show his gratitude. Women sobbed, men tried to hide their emotion, and when Sir Thomas Beecham with an almost imperceptible quiver in his voice, thanked the audience "on behalf of Mr. Delius," there was hardly a dry eye in the hall.

It would be impossible to say how much of this touching homage was to the composer of the works heard, and how much was a tribute to the man's personality, his idealism and fortitude. There was no lack of enthusiasm after each of the items, to be sure, and London audiences at any rate appear to be convinced that Delius is one of the great composers, perhaps the greatest composer, of this generation. How much of this, again, is independent conviction, and how much is due to patriotism and years of persistent propaganda carried on in word and deed by such men as Sir Thomas Beecham and such organizations as the Royal Philharmonic Society, it would be difficult to determine.

The unbiased observer, while deeply impressed by the constant beauty of Delius' music, the sincerity of the emotion and the depth of thought which no doubt inspired it, could not but be conscious of the monotony of mood, however superficial, and the eclecticism, however subtle and refined, which afflicts the majority of these works, written as they were at a time when Wagnerism and early French impressionism were the all-pervading influences in musical art.

Outwardly the festival was a manifestation of such magnitude as London has rarely experienced outside the Handel Festivals of earlier and more spacious days. The Royal Philharmonic Society, the British Broadcasting Corporation and the Columbia Gramophone Company each contributed orchestral concerts conducted by Sir Thomas Beecham, who added two chamber concerts on his own account with the aid of a small orchestra, the London Select Choir, the Virtuoso String Quartet and such soloists as Beatrice Harrison, Evelyn Howard-Jones, Albert Sammonds, Dora Labette, Olga Haley and John Goss. At a sixth and final concert the Philharmonic Choir sang the Mass of Life with the B. B. C. orchestra, while Tudor Davies and Roy Henderson sang the exacting solos in this extensive and impressive work. The festival was a 100 per cent English affair, emphasizing that this prophet is no longer without honor in his own country.

## FOUR NEW WORKS

An enormous number of works was produced at this festival, most of them more or less familiar, some of them heard for the first time. One of these, A Late Lark, was completed in 1925, after the composer's sight had failed, and had to be composed partly by dictation. These new works, it must be said, added little to our knowledge of the composer. Three of them, Arabesk, Cynara, and A Late Lark, are atmospheric settings for voice and orchestra of poems by Jens Peter Jacobsen, Ernest Dowson and W. E. Henley. They are neither lyrical in the ordinary sense, nor dramatic, and to the ordinary listener the connection between words and music is too slender to be appreciated.

The Air and Dance is a delicate and charming trifle for chamber orchestra, slight in substance and intention. Gerda, which turned out to be a vocal and orchestral ensemble from the composer's opera, Fennimore and Gerda (unperformed in England), is yet another example of the light, idyllic writing which to me is Delius' pleasantest aspect; but it was singularly inappropriate for concert performance.

## THE MASS OF LIFE MOST IMPRESSIVE

Of the older works the deepest impression was made, of course, by The Mass of Life,

which must be reckoned as one of the great choral compositions of its time, for the magnitude of its conception, the exalted idealism of its purpose and the musical effectiveness with which it supports the poetic mystery and exalted idealism of Friedrich Nietzsche. Next to this, curiously enough, I was most consistently spell-bound by the haunting beauty and tragedy of three excerpts from Delius' opera, The Village Romeo and Juliet, especially the closing scene, ending with the two lovers' voluntary death.

Of the purely instrumental works I still like most the early piano concerto, brilliantly played on this occasion by Evelyn Howard-Jones, and the cello sonata, which had a passionate spokesman in Beatrice Harrison. The two big Delius works that have a definitely American background, namely Appalachia and the setting of Walt Whitman's Seadrift, somehow fall short of one's expectations.

## OPENING OF THE ORCHESTRAL SEASON

The Delius Festival was certainly an appropriate opening to the most promising season in the annals of London's music. One of its concerts was at the same time the beginning of one of the regular series of symphony concerts which form the backbone of the musical winter, namely the Royal Philharmonic Society's 118th season. The Philharmonic Orchestra, whose personnel has had to be radically changed as a result of the general reshuffle among London orchestras, is fortunate in possessing some of the best individual players in London, though it is as yet hardly up to its old standard of ensemble.

## THE REJUVENATED LONDON SYMPHONY

The opening of another series of concerts revealed the mettle of the rejuvenated London Symphony Orchestra. Here, too, many changes had to be made, and the addition of a number of young players will no doubt be all to the good in the long run, while the new no-deputy rule promises to render this orchestra the most homogeneous ensemble London has had for generations. At the first concert, conducted by Albert Coates, there was a good deal of nervousness, resulting in some roughness and loud playing, but the tonal qualities of the orchestra were seen to be excellent.

Coates opened with Bach's C minor organ passacaglia arranged by Alexander Goedicke.

This, like most arrangements, seems to have little justification. He also repeated Respighi's Roman Festivals introduced by Goossens during the summer, and once again proved it to be without exception the noisiest piece of quasi-musical realism yet produced. Young Shura Cherkassky played the Tschai-kowsky piano concerto with brilliance and dash, and the program closed with Brahms' first symphony.

## CELEBRITIES

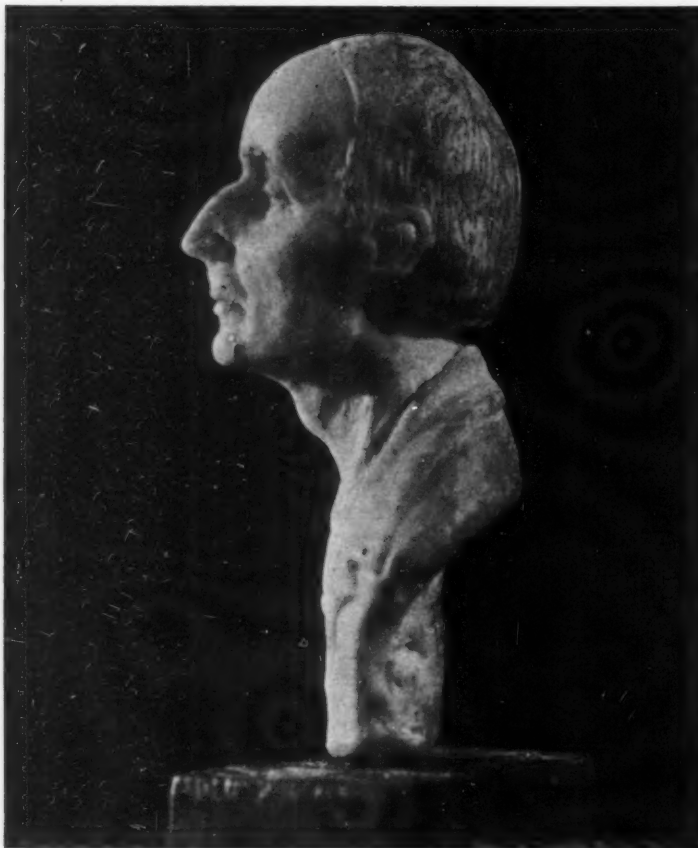
The "celebrities" have begun to arrive. At those Sunday afternoon feasts for the Great Musical Democracy we have heard Tetravini, remarkably fresh and vital after four years' retirement, and Maria Jeritza, the beauty of whose voice is by no means diminished by the absence of costume and scenery. Lotte Lehmann, sometimes referred to as Mme. Jeritza's most formidable rival in Vienna, ventured on the dangerous ground of Lieder in a Queen's Hall recital with none too happy results, though here, too, the sheer beauty of sound atoned for much.

Zlatko Balokovic was the first mature violinist of the season to appear at the Queen's Hall, playing the rarely heard G major sonata of Beethoven (No. 8), and "bringing the house down" with an impassioned yet finely balanced performance of the Cesar Franck sonata, in which the pianist, Hellmut Baerwald, had an honorable share. Two pieces by Suk and three Paganini Caprices in Szymanowski's modernized arrangement demonstrated Balokovic's great accomplishments as a virtuoso.

## PIANISTS

Egon Petri and Arthur Rubinstein opened the lists for pianists, with Ethel Bartlett and Rae Robertson doing the "double trick." Petrie gave a good account of himself in the Hammerklavier Sonata, but fascinated the cognoscenti even more with the Paganini-Liszt etudes, those formidable jeux d'esprits in the realm of piano technique which require a supreme mastery of the keyboard as well as superior intellect. Petri has both; he is an artist that America certainly ought to hear.

The Bartlett-Robertson team, whose precision of ensemble seems more uncanny than ever, delighted an enthusiastic audience with a Bach sonata (E-flat major), the Andante (Continued on page 44)



FREDERICK DELIUS,

blind and half paralyzed composer, whose works were performed in a six day festival in London. Above is shown the head in wax, made by Caterina Barjansky, Russian sculptress.

## Amsterdam Season Opens Amid Scenes of Enthusiasm

Orchestra Has "Mengelberg Tone"—Cortot and Bachaus Acclaimed—Dorothy Helmrich and Richard Crooks Win Success

AMSTERDAM.—The first orchestral concert of the season was given under the leadership of Willem Mengelberg, and the large audience that gathered to welcome back its idol was as enthusiastic as ever, which is saying much.

It was indeed a treat to hear this splendid organization again, and it seemed, after the lapse of summer months, as though their tone were even more mellow than before, their ensemble more perfect, their delicacy of coloring more marked. However much of this impression may have been due to imagination, certain it is that the orchestra has a "Mengelberg sound" when he conducts it that is peculiarly his own.

## MENDELBERG SHARES HONORS WITH CORTOT

It cast its spell over the hearers after the first few bars of an overture by Diepenbrock, which opened the concert, and deepened its hold during a brilliant performance of Debussy's Iberia. After that, homage was divided between the conductor with his orchestra and Alfred Cortot, who played Beethoven's first piano concerto and Cesar Franck's Symphonic Variations.

Cortot's performances had great mobility, clarity, and the delicacy and elegance that are typical of the French school. There was tremendous applause for both soloist and conductor at the close, and the audience went home comforted with the thought that while this concert unfortunately marked the passing of summer, winter was bringing its own compensations. The second concert was devoted exclusively to Beethoven, and comprised the Leonore overture and second and fifth symphonies, performed in Mengelberg's usual fine style. Next day the or-

chestra left for Paris where they were scheduled for two concerts.

## FRANCES HALL MAKES SUCCESSFUL DEBUT

The annual invasion by recitalists has begun and a long, list of names, familiar and otherwise, has been announced for the coming months. The first newcomer to appear has been Frances Hall, who is deeply musical and possesses a good technical equipment. She was at her best in Brahms and Chopin.

## BACHAUS ENTHRALLS HIS HEARERS

That giant of the keyboard, Wilhelm Bachaus, recently gave a recital of five Beethoven sonatas with enormous success. From a lesser star such a program would have been somewhat weighty, but under Bachaus' magic hands every note (and they were all there) kept the audience under a hypnotic spell. Particularly opus 111, with which the concert closed, was colossal in its proportions. Following the popular success of this recital, Bachaus gave a second which he devoted to Schumann and Chopin. His interpretation of both of these composers was such as to leave his audience breathless with wonder.

## DOROTHY HELMRICH AND RICHARD CROOKS

Dorothy Helmrich has appeared in a song recital with a variegated program of English, German and Italian songs. Her beautiful voice and sincere artistry made a deep impression, especially in several pieces by Respighi in which the singer proved her ability to create an atmosphere.

Richard Crooks has also given a recital concert and won an enormous success. In operatic arias he was happiest and his performance of many of them thrilled his audience to a high degree. K. S.



# A Sketch of Mrs. O. C. Hamilton

Of Asheville, N. C., the Summer Music Capital of the South

Well merited is the claim for Asheville of the "Summer Music Capital of the South." Asheville is nestled among the highest mountains of the Appalachian system and is famous for its scenic grandeur, summer



MRS. O. C. HAMILTON,  
Asheville's Musical Patron Saint.

nights caressed by mountain breezes, and never an enervating moment. What more inspiring and beautiful setting could there be for music. Music as Asheville presents it includes symphony concerts, a week of grand opera annually, and scores of recitals by artists of the first rank who come to the city for their vacation, and it is also fortunate in having resident musicians of fame.

A dominant personality in the musical and cultural life of Asheville is Mrs. O. C. Hamilton, who not only gives of her time, thoughts and efforts, but contributes of her own wealth to further and make effective her ideals for a greater and more musical Asheville. She has been the inspiration for many of Asheville's undertakings of uplift and betterment, and her efforts have always been rewarded with success. Mrs. Hamilton is versatile, brilliant, and an enthusiast when music and anything for civic betterment are in question. Inspiration comes to her when she speaks of musical development in Asheville, of the time when Caryl Florio and Ferdinand Dunkley trained a great chorus in 1896, and Theodore Thomas, with his orchestra and soloists, came from New York to present master-works, on to nine years of symphony concerts and grand opera from 1900 to 1909.

It is with inspiration that Mrs. Hamilton speaks of the building of the Asheville club

brilliant recitals have been given on this instrument.

Her present heart interest and determined plans are to make Asheville worthy of the title: "Summer Music Capital of the South." She is succeeding in this, as in all other efforts, for the glory of her city. In gratitude for the restoration of her health, her professional musical efforts have been gratuitously given to the city and this section of North Carolina. Never has she received one penny for her work in a professional way. A busier woman cannot be found.

Previous to the Music Festival of August, 1929, Mrs. Hamilton spent weeks in the offices of the Chamber of Commerce sending out thousands of announcements regarding the music festival, and attending to all details. Her capacity for work is unparalleled, as her accomplishments in cultural and civic lines demonstrate, and she truly merits the title recently bestowed upon her of "Mother of Grand Opera in Asheville."

It was this generous woman who also conceived the idea of planting ten thousand spruce pine trees on her great estate, which



ARDMION HOUSE, THE STately RESIDENCE OF MRS. O. C. HAMILTON.

is located on Sunset Mountain within the city limits of Asheville, of which Ardmion House is the center jewel. It was she who had the interest of the sick and helpless at heart, and the ten thousand spruce pine trees were planted to furnish Christmas Trees to the hospitals, the poor, and all who wanted them.

#### STately ARDMION HOUSE

As hostess of this mansion, she is gracious, generous and beloved by all this section of

North Carolina. Many attractive musicales have been given in this palatial home and many are the young artists who have come here for their first critical hearing. The one dominant purpose of all her labor seems to be, "put music into the souls of the people." She has made a brilliant beginning, and following are some of the things she has done, is doing, and will do: She was made chairman of the Rhododendron Festival for 1929; she is chairman of art and music in the program of progress sponsored by the Asheville Chamber of Commerce; for four years she has been president of the city federation of clubs; is chairman of the building committee of Asheville's Clubhouse for Women; is sponsor for the Sunday Concerts and programs for shut-ins in the hospitals and homes; she is also chairman of National Music Week activities here, and proved herself a diplomat in combining the leading choirs of the city and presenting many of the choral classics. Mrs. Hamilton agrees with Herbert Hoover that, "Cultural development of a people must proceed in step with material well being, if they are to enjoy the fullest happiness. Musical appreciation should therefore be promoted, as one of the liberal arts of life."

Some of the outstanding honors that have been bestowed upon Mrs. Hamilton include: President of the Asheville Music Festival Association, chairman of American Opera for North Carolina Federation of Music Clubs; Convention Publicity Chair-



JULIAN WEBB,

boy soprano, who is creating a sensation in North Carolina. Young Webb is broadcasting over station WWNC at Asheville. Luva Stratton, a terpsichorean artist of fine standing is with Julian.

and the English Singers. We have had our 'ups and downs' in the concert work, often sustaining heavy financial losses, but we keep going." All the Civic Clubs of this city have the unlimited support and cooperation of this unselfish woman, and the Chamber of Commerce depends on her suggestions, on her cooperation in its greatest undertakings.

Mrs. Hamilton works, as Kipling suggests, for the "joy of the working," and the only desired reward seems to be in the end that all has been successful.

#### Easton Symphony Opens Season

The Easton Symphony Orchestra, Earle Laros, founder-conductor, opened its tenth season auspiciously on October 24. There have been a number of changes in the personnel of the orchestra.

At this time a program of diversity was offered, including the Magic Flute overture, played in real Mozartian style. By way of contrast, the New World Symphony was given, the orchestra in this number working up to noble climaxes under the inspired leadership of Mr. Laros. In the Handel Concerto Grosso in F major, played by the strings with Mr. Laros conducting from the piano, the orchestra showed excellent control and balance. The program closed with a selection from Lohengrin, and also numbers by Saint-Saëns, Bach and Elgar. The soloist was Frederick Baer, baritone, who sang with beauty of voice and fine conception an aria from Saint-Saëns' Henry VIII, and a group of miscellaneous songs.

The orchestra will give four more concerts in Easton this season and will probably also appear on tour.



MYRNA SHARLOW

(at left) on a vacation in Asheville, N. C. Kathryn Daniel, pictured with her, is one of Asheville's accomplished singers.

for women. This is a subject she discusses with pardonable pride and enthusiasm. The Asheville Club House for Women is a beautiful building and contains an auditorium with a seating capacity of 800. Mrs. Hamilton has given to this club a \$15,000 organ. At the time of the donation she was a very sick woman, but has lived to see this organ become the pride of the club, and many

## OPERA OR SYMPHONY?

### A Diagnosis

By Romualdo Sapio

A few years ago I voiced some comments in these columns about opera under the heading, "Why So Many Operas Fail." Conditions have not changed since then. As new operas are produced every year, and with rare exceptions vanish, like others that preceded, one wonders why composers do not profit by the lesson. It is not to lack of admonition that this waste of energy can be ascribed; the public with its behavior, and the musical critics with their impartial judgment, have for years pointed out unerringly where the basic fault lies. But all this seems to have no effect on composers, old or young. Every new musician who tries his hand at opera thinks that he has at last found the key of the enigma, and that his work will be different. But—alas—when his opera is performed, and so much effort has been spent on the production, the result, in most cases, is nil, or very nearly so.

One can count on the tips of his fingers the few operas which have been a real success or have barely survived during the last decade. The reason for this is not the scarcity of the output; quite the contrary. Most of these modern operas are not operas, and their authors are not operatic composers, though they may excel in other fields. They do not understand the demands of this form of art, defective as it may be. They scorn the old and tried formulas without having

sufficient talent or genius to create new ones, or to compromise judiciously between the old and the new. It is by following the latter course that some modern composers have saved their works from the limbo of oblivion, keeping pace with the times and pleasing the public, which is, after all, the final judge.

Opera is opera and cannot be anything else. It cannot be transformed into a symphony with stage action. The drama unfolds itself on the stage, not in the orchestra pit. The story is told in song and words, while the orchestra underlines it.

When a composer makes the symphonic element predominant in opera he defeats his own end. The eloquence of symphonic utterances is only occasionally needed and must be of a definite character, expressing or depicting something in relation to the dramatic situation—almost program music, which would be out of place in pure symphonic music, where objectivity is to be avoided. The function of the orchestra in opera is quite different from that on the concert stage.

The idea of the music-drama, so differently understood by many from the moment opera was invented, is responsible for a great number of failures. Only those who grasped it well have succeeded. The dividing line of two arts, drama and music, is so delicate that unless generous concessions are made

on both sides, harmony and balance are not possible.

We come now to another essential point. If every word during the performance of an opera could be heard and understood as in a drama, this fact alone would have saved from failure many a new work not too rich in thematic invention. But such is not the case; words are in great part lost, and what keeps alive the interest of the public is the understanding of the dramatic situation when accompanied by a clear, long melodic line.

To imagine that modernized melodic recitative and orchestral resources can substitute lyrical forms for an entire evening is one of the greatest mistakes of modern opera composers. It cannot be done; scores of failures have proved it. Even Richard Wagner, the greatest of all opera reformers, knew well when to resort to the lyrical line, not only in his early operas but up to the very last.

If this truth could be brought home to modern composers we would not witness year after year so many operatic funerals. Perhaps these worthy but ill-advised musicians feel that their creative powers are not strong enough to venture too far in the time business. Perhaps they are afraid that by so doing they would be classed among the old-fashioned. Maybe they sincerely believe that opera should adapt itself to their treatment, rather than their treatment to what opera really is; in every case the new apostle of an impossible creed remains caught in a magic circle from which there is no escape. The circle tightens and strangles him.

When the curtain falls on the last act of his monumental effort, and the public goes away grumbling, then...

"La Commedia è finita"  
DE PROFUNDIS.  
Who is next?—

**Grace Hofheimer's Book Endorsed**

Grace Hofheimer has received many encouraging reports about her teaching material, published by Carl Fischer, Inc. Birthday Greetings, a set of four simple pieces for second and third grade, are said to be musical and entirely playable. Musical Theory at a Glance is a reference book for piano teachers and students and has proved useful to some singers as well.

Following are a few letters, regarding Musical Theory at a Glance, which were received by Miss Hofheimer:

Said Albert Spalding: "I have read your little book on the elementary fundamentals of music training and wish to congratulate you on an excellent piece of work. You have, it seems to me, concentrated on the true essentials—and have exposed your plan so clearly and so concisely that I feel sure the book should and will have a quick and enthusiastic reception among teachers and students alike. Please accept my sincere appreciation and heartiest best wishes for the success of this little book."

Sigmund Spaeth wrote: "Many thanks for the copy of your new work on theory, which reached me just before I left town. I have examined it with considerable care and it strikes me that your method is admirable. We have needed just such a short cut to the fundamental facts of the theory of music and your arrangement of material is both original and practical. Please accept my hearty congratulations and best wishes for the success of the booklet."

Carl M. Roeder's letter read: "Thank you most heartily for your theory book, and the little pieces. I have already seen and used the clever presentation of elementary theory. It combines some essential things in a highly

practical way and is deserving of wide recognition by teachers. The Birthday Greetings are charming and are finely adapted not only to interest young students but to develop taste, style and keyboard ease as well."

**AIR de BALLET**

By WALTER SPRY

When the distinguished Chicago pianist, pedagogue and lecturer, Walter Spry, turns his attention to the light fantastic toe he does it with delicacy and charm. Descending from the heights of the austere classics, he has written in his recently published pianistic and atmospheric Air de Ballet a simple and expressive piece which will most assuredly become popular with students and amateurs. The Air de Ballet is in 6-8 time, something in the nature of a waltz, with two distinct themes and with brilliant runs and broken chords, sometimes for the right hand and sometimes for the left. The work has been carefully designed, its form is effective, its harmony rich and colorful, and the arrangement could only be the work of a skilled pianist.

**Pennsylvania Opera Starts Tour**

In addition to two weeks of presentations in its home city, Philadelphia, where, during the past six years more than two hundred operas were given under the management of Francesco Pelosi, the Pennsylvania Grand Opera Company is this season giving performances on tour, opening at the Court Square Theater in Springfield, Mass., on October 24.

Music critics of that city dwelt upon the soundness of the company, the fine quality of

its performances, and the spirited and artistic productions. In Aida, the splendid interpretations by Fernando Bertini, Amelia Branca, Mario Vallo and Elisabeth Hoepfel, set a goal for the singers who followed in the later operas. Special mention also was made of the well-trained ballet and of the staging, which was declared to have none of the tawdry effects often noted in many repertoire companies.

The second performance in Springfield was Lucia di Lammermoor, with Georgia Stark, coloratura soprano of California, in the title role. The company's rendition of this opera was declared one of the finest performances of opera which has taken place in that city in years. The engagement closed on Saturday with Cavalleria Rusticana and Pagliacci in the afternoon and Il Trovatore in the evening, the opinion being that the company made a highly favorable impression during its first visit to that city, with each succeeding performance holding to the fine mark achieved on the opening night.

The first week of the Philadelphia season opened at the Metropolitan Opera House on November 4, the repertoire for the week including La Forza del Destino, Lucia di Lammermoor, Rigoletto, Cavalleria Rusticana, Pagliacci, Mme. Butterfly and Aida.

Leaving Philadelphia, the company will start on a tour of the South, beginning in Trenton, where it will open the new Crescent Mosque Auditorium. Then will follow a week in Richmond, sponsored by the Corley Company and the News Leader; Asheville, at the Auditorium; three days in Macon, under the sponsorship of the Macon Grand Opera Association; Greensboro, under the auspices of the North Carolina College for Women; Chattanooga, under the direction of the

Chattanooga Grand Opera Committee and the Chamber of Commerce; a festive week in New Orleans, where several novelties and French productions will be presented; Beaumont and Houston, both cities in the hands of Edna Saunders; Shreveport, for the formal opening of the new Municipal Auditorium, and then homewards, the trip concluding with a second week at the Academy of Music in Philadelphia beginning February 3.

The tour of the Pennsylvania Grand Opera Company was arranged by and is under the direction of Laura Recktenwalt.

**Foreign News in Brief**

**THREE MORE SEASONS FOR COVENT GARDEN**  
LONDON.—The Covent Garden Opera Syndicate has announced that the coming season, contrary to expectations, will not be the last. Two more seasons have been arranged for 1931 and 1932, respectively.

The program for next spring's season, which will run from April 28 to July 4, will include seven operas that have not been heard in Covent Garden since 1924, namely Johann Strauss' Fledermaus; Verdi's La Forza del Destino and Il Trovatore; Flotow's Marta; Giordano's Andrea Chénier; Debussy's Pelléas et Mélisande and Gounod's Romeo et Juliette. Following a short lapse, The Flying Dutchman, Aida, Otello, Traviata and Rigoletto are to be revived. Norma will be repeated again for Rosa Ponselle, who is re-engaged, and such old favorites as The King and Die Meistersinger will be given as usual. Tosca and Parsifal conclude the list.

M. S.

**OXFORD CONFERS DEGREE UPON DELIUS**  
LONDON.—The University of Oxford has conferred the honorary degree of Doctor of Music upon Frederick Delius, the English composer, in whose honor a six-day festival has just been held in London.

M. S.

**GOLD MEDALS FOR VAUGHAN WILLIAMS AND GUSTAV HOLST**

LONDON.—The Royal Philharmonic Society has announced its intention of conferring the society's gold medal upon Vaughan Williams and Gustav Holst. The bestowal of this medal has always been looked upon as the highest honor that can be paid to a musician in England. Other English recipients of this honor include Sir Edward Elgar, Frederick Delius, Sir Thomas Beecham and Sir Henry Wood.

M. S.

**ZLATKO BALOKOVIC IN MOTOR ACCIDENT**

LONDON.—Zlatko Balokovic, the popular Croatian violinist, had a narrow escape when the steering gear of his car broke while he was returning to London after a concert in Hull. Balokovic and his accompanist, Hellmut Baerwald, were thrown through the wind shield and badly cut, while Mrs. Balokovic, an American by birth, had her foot badly wrenched. Two Stradivarius violins, were also in the car, only one of which, fortunately, was damaged.

M. S.

**ISTEL'S NEW COMIC OPERA TO HAVE GERMAN PREMIERE**

LONDON.—Edgar Istel, German musicologist and composer, has completed a new three-act comic opera called Wie Lernt Man Lieben? (How Does One Learn to Love?), on his own text. The work will have its first public performance at the Duisburg Municipal Theater during the present season.

M. S.

**KLEMPERER TO PRODUCE NEW LINDBERGH OPERA**

BERLIN.—Kurt Weill, whose Drei Groschen Oper has had such an enormous success in Germany, is working on an opera called Lindbergh's Flight, on a libretto by Bert Brecht. Selections from this opera, some composed by Weill and some by Hindemith, were performed at the Baden-Baden Festival last summer; but now Weill is setting the entire work himself and Otto Klemperer expects to produce it at the Berlin State Opera in December.

T.

**NEXT TONKÜNSTLER FESTIVAL FOR KÖNIGSBERG**  
BERLIN.—The German Tonkünstler Festival for 1930 will be held in Königsberg and will probably coincide with the celebration of the city's 700th anniversary.

T.

**SCHNEIFLUG SUCCEEDS MÖRIKE**  
BERLIN.—Paul Schneifflug has been unanimously elected successor to Eduard Mörike as conductor of the Dresden Philharmonic Orchestra.

T.

**FRANK SHERIDAN RE-ENGAGED FOR ROME**  
ROME.—Frank Sheridan, American pianist, opened the musical season at Sala Sgarbi, here, and won such a success that he was immediately re-engaged. He played an elaborate program consisting of works by Bach, Tartini, Beethoven, Schumann (Symphonic Etudes), Chopin, and a number of modern Italians. Besides all this, he was obliged to add three encores.

D. P.



# GEORGE MORGAN

## Scores in Recital

at Town Hall, Oct. 22, 1929

EVENING JOURNAL, OCT. 23, 1929

### GEORGE MORGAN IN TOWN HALL RECITAL

George Morgan, a singer of songs not very generally known to the concertgoer, gave a recital last night in the Town Hall that was of unusual interest. This was due as much to the absolutely un-

hackneyed character of his programme as it was to his excellent manner of interpreting it. His collection of songs was wholly from the modern repertoire and not more than two or three items out of the score were in any way familiar. The programme, indeed, was an object lesson to recitalists.

NEW YORK HERALD TRIBUNE, OCT. 23, 1929.

### GEORGE MORGAN IN RECITAL

#### Barytone Gives Gratifying Performance at Town Hall

George Morgan, who sang in Town Hall last night, is a valuable addition to the eclectic list of worthwhile recitalists now before the public. He has a high lyric barytone voice of tenor timbre, carefully trained and produced with gratifying ease. Capable of encompassing a wide dynamic scale, from a whispered, yet resonant, pianissimo to a sonorous and powerful, well rounded forte, it becomes through the sensitive and maturely musical guidance of its owner an exceptionally rich medium of expression.

Mr. Morgan's program, agreeably unconventional and wisely planned, gave him many opportunities to display his indubitable gifts as an interpreter. He expressed equally well the lush sentiment of Korngold's "Tanzlied des Pierrot," from "Die Tote Stadt"; the humor of Blech's "Nur eine kleine Geige"; and the enthusiastic surge of Strauss's "Kling." Well delivered, too, was the first group of songs by Melaarten, Cui, Taneejew, Gretschaginow and Sjoberg. The German group included songs by Marx and Perleberg, and there were two further groups of French and English songs. The singer's diction was on a par with the rest of his achievements. The accompanist was Frank Bibb.

J. D. B.

NEW YORK SUN, OCT. 23, 1929.

### GEORGE MORGAN SINGS AT TOWN HALL

George Morgan, barytone, who had previously given recitals in New York, was heard at Town Hall last night in a program of lyrics by nineteen composers. The selection was a good one and afforded the singer an opportunity to interpret a large variety of moods, in which respect he was often successful. His voice was remarkable for the division of its scale. His upper tones were of light tenor quality and his lower registers those of a barytone and prone to harshness. His taste was good, he showed acquaintance with style, and his enunciation in several languages was praiseworthy. He sang Cui's seldom-heard lyric, "La Statue de Tsarkoie-Selo," Blech's "Nur Eine Kleine Geige" and several other songs which were in part novel. Sjoberg's song, "Tenera," he gave in Swedish, and following it, as an encore, he sang Grieg's "Ich liebe dich" in Norwegian. An asset largely in Mr. Morgan's favor was his excellent platform bearing. Frank Bibb, the accompanist, shared the applause with the singer. The audience was large considering the weather.

NEW YORK TIMES, OCT. 23, 1929.

### GEORGE MORGAN PLEASES

#### Artistic Song Recital Given by Him at the Town Hall

George Morgan, a singer with a light baritone voice of wide range, who made his New York debut five years ago after concert tours in the Orient as assisting artist to Mme. Schumann-Heink, gave his first recital in several seasons last night at the Town Hall. Mr. Morgan's voice is not notable for sensuous beauty of tone or color, but he compensated amply for some vocal shortcomings with an elegance of style, a profoundly musical feeling and admirable diction in a variety of languages that made his recital one of outstanding artistic interest. His program included many unhackneyed songs of rare charm, which he delivered with fine intelligence, communicating their textual and musical content with the skill of a mature artist.

BROOKLYN TIMES, OCT. 23, 1929.

### MORGAN RECITAL

The audience that comfortably filled the Town Hall last night despite the atmospheric conditions, was well repaid by hearing a singer in whose work style was predominant, though this was not his only attribute.

George Morgan was the recitalist and his vocal organs are one of those rarities, I doubt if this term may be used. In his opening group the singer had audience and reviewers alike puzzled as to just what tessitura is his best. At one moment when full voice was used, it was a dramatic tenor and shortly afterward became a baritone of wide range. To me Mr. Morgan seems to belong in that classification known of old as the high baritones, for when he kept his voice in hand, the baritone quality seemed far richer and more mellow than his ventures into the tenorial realm.

As aforesaid, style marks his singing and his German diction is impeccable. Mr. Morgan showed a fondness for the Teutonic tongue last night though he did essay Swedish, Norwegian and French, and had some English numbers also listed.

Cui, Gretschaginow, Blech, Korngold and Strauss were among the composers listed. Mr. Morgan was at his best in the forte passages where the voice soared rich and full of color to the heights.

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# The Wild Barbaric Rhythms of John Powell's Negro Rhapsody

have made it one of the most popular compositions for piano  
and orchestra ever written by an American



Reprinted from THE LITERARY DIGEST  
for FEBRUARY 16, 1929

## POWELL'S "NEGRO RHAPSODY"

That the music of our darker brethren can reach up into the highest forms of composition has been demonstrated by John Powell, whose "Negro Rhapsody" was first played by the Russian Symphony Orchestra, March 22, 1918, and celebrated its half-century of performances at the hands of the American Orchestral Society, led by Chalmers Clifton, in New York, January 28. Mr. Powell was at the piano, and he had hurried from its forty-ninth performance in Edinburgh, declining to present it next in Berlin, so that its fiftieth should be given in America. Of this work, Mr. Gilman writes in the New York *Herald Tribune*:

"Again we were reminded that this score is one of the not too many American compositions that stand squarely and securely on their own feet. Even in Europe the piece has been recognized as ponderable music, from Rome to Amsterdam. Not that that matters greatly, for Europe thinks highly of many compositions which have turned out to be not quite good enough for us. But at least it is amusing to have Europe follow our lead in respect of an American work.

"Mr. Powell's 'Negro Rhapsody' has been known here for eleven years. . . . It survives to-day as a strikingly puissant and engrossing score, memorable for its rhythmic vitality, its imaginative power, its technical virtuosity"

THE NEW YORK TIMES, APRIL 25, 1929

By OLIN DOWNES

In Mr. Powell's piece, which he wrote in haste for performance on a certain occasion years ago, is genuine feeling and genuine music. The opening wail of the orchestra and the free preluding

which lead to the main body of the work have some of the whiff and the blackness of the jungle, and these places return significantly.

The motives are well chosen. They are negroid, and by this more is meant than merely a synopated rhythm and a rag-time ditty. It is said that a cry of a negro selling watermelons gave Mr. Powell, who is a Southerner, his opening motive. He himself has stated that Joseph Conrad's superb and incomparable tale, "Heart of the Darkness," was the imaginative genesis of the piece. The finale is rousing carnival, reckless, bounding, uncouth.

As indicated by the following list reprinted below John Powell has played his Negro Rhapsody fifty two times with major Symphony orchestras throughout this country and Europe:

New York, Russian Symphony (Altschuler) . . . . .	1
New York, New York Philharmonic (Strinsky) . . . . .	2
New York, New York Philharmonic (Hadley) . . . . .	1
New York, New York Symphony (Damrosch) . . . . .	2
Norfolk Festival, N. Y. Philharmonic (Schmidt) . . . . .	1
Newark Festival, N. Y. Philharmonic . . . . .	1
Worcester Festival, N. Y. Philharmonic . . . . .	2
Asheville Festival, Philadelphia Orchestra . . . . .	2
Philadelphia, Philadelphia Orchestra (Stokowski) . . . . .	2
Cincinnati, Cincinnati Symphony (Ysaye) . . . . .	2
Detroit, Detroit Symphony (Gabilowitsch) . . . . .	4
Chicago, Chicago Philharmonic (Stock) . . . . .	2
Boston, Boston Symphony (Monteux) . . . . .	2
Indianapolis, Cincinnati Symphony (Reiner) . . . . .	1

Kansas City, St. Louis Philharmonic (Ganz) . . . . .	1
St. Louis, St. Louis Philharmonic (Ganz) . . . . .	1
Cleveland, Cleveland Symphony (Sokoloff) . . . . .	1
Los Angeles, L. A. Philharmonic (Rothwell) . . . . .	2
San Francisco, S. F. Philharmonic (Hertz) . . . . .	2
New York Stadium, N. Y. Philharmonic (Hadley) . . . . .	2
New York, American Orchestral Socy. (Clifton) . . . . .	2
Rochester, N. Y. Symphony (Damrosch) . . . . .	1
Paris, N. Y. Symphony (Damrosch) . . . . .	1
Marseilles, N. Y. Symphony (Damrosch) . . . . .	1
Rome, N. Y. Symphony (Damrosch) . . . . .	1
Parma, N. Y. Symphony (Damrosch) . . . . .	1
Milan, N. Y. Symphony (Damrosch) . . . . .	1
Strassburg, N. Y. Symphony (Damrosch) . . . . .	1
Fontainebleau, N. Y. Symphony (Damrosch) . . . . .	1
Ghent, N. Y. Symphony (Damrosch) . . . . .	1
Antwerp, N. Y. Symphony (Damrosch) . . . . .	1
Amsterdam, N. Y. Symphony (Damrosch) . . . . .	1
London, N. Y. Symphony (Damrosch) . . . . .	1
Amsterdam, Concert Gebouw (Monteux) . . . . .	1
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Edinburgh, Reid Symphony Orchestra (Tovey) . . . . .	1
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The score and parts of John Powell's *Negro Rhapsody* are published by and available from G. Schirmer, 3 East 43rd Street, New York.

## TONE ATTACK—BLENDING OF REGISTERS

Some Difficulties of the Coloratura Soprano

By Mme. Delia Valeri

[This is the fourth of a series of articles which Madame Valeri is writing for the MUSICAL COURIER. The third, which dealt with the Italian Language, appeared in the issue of November 2.]

What is a register? A series of tones with their respective points of resonance. We have low, medium and high registers, according to the series of tones to which we refer. We use the registers as a means to locate a tone, the same way in which we use the degrees of latitude and longitude to locate a ship at sea.

Low C should be regarded as the fundamental of tone attacks. It is the point of departure of all attacks, and care must be taken that it is begun with firmness and precision, and that its point of support (appoggio) be well forward, that is at the front of the mouth (wall of the hard palate).

Now, two things frequently happen. A singer might attack low B with the attack that belongs to low C. This entire vocal register is thus displaced downward and the development of its low and medium parts is handicapped seriously. He might attack D or E in the way that low C should be attacked. In this case his voice is displaced one or two tones upward; the capacity of his resonance chamber is thus partly cut off, and there will not be sufficient room left for his high tones which will sound thin and edgy.

Some masters advise the use of the syllable *la* for exercises or attacks. However, I find that *la*, by spreading the tone, brings it backward, whereas the *O*, with the mouth adequately open, helps to keep the tone forward.

The reader will have noticed that I refer to the low register, not to the chest register, which is mentioned and advocated by several masters, among whom is F. Lamperti. I am absolutely against giving the tone a point of support in the chest. These so-called chest tones are just as disastrous to the voice as is the famous stroke of the glottis. Occa-

sionally a contralto or a mezzo-soprano might attack and support a low tone in the chest, in order to attain a certain special effect, but I believe that in time she will pay dearly for her indulgence of that dangerous and unaesthetic habit. A break in her voice between F and B, in the medium register, will almost inevitably follow, and once the trouble is begun it is very hard to eradicate.

There is no absolute rule as to exactly when a singer should change from one register to another. This is so true that some tenors change to the head register at F, others at F sharp and still others at E in order to secure an even blending from the medium to the high tones.

The case of the coloratura soprano deserves special attention because of the super-high tones: D, E flat, E natural and F. Generally speaking, these notes are not printed in the scores. However, the cadenzas of the big arias and their final tones are traditional, and the public will hardly tolerate their omission. A coloratura soprano who does not have E flat, E natural and F at her command can never be a great success. She might try the concert field where she will be able to select music more suitable to her vocal equipment, but in opera she will leave her audience cold and disappointed at the very place where it expected, and was anxious, to grant her an ovation.

How can a coloratura soprano secure these super-high tones?

It is generally agreed that a coloratura soprano is born a very highly gifted singer. But this is not enough. Her natural gifts must be cultivated and disciplined. The great open secret is this: to leave sufficient room in the resonance chamber for the development of these tones. This is obtained by carrying down these high tones, so that

while their points of resonance remain in the head, their point of support (punto d'appoggio) is at the front of the mouth (wall of the hard palate).

Now, let us suppose that a coloratura soprano is to conclude a cadenza—for instance—with a sustained E flat. She should take great care that the B flat, (which I would call the basic note for such a flight) is carried down to the forward point of support and then, with a full open throat and plenty of breath, she should fly confidently to the head point of resonance of the concluding tone. The unfailing result will be that her E flat will show power and beauty. Some coloratura sopranos think that by spreading the mouth and allowing the attack to slip backward, they can acquire more brilliancy and carrying power. There is no greater fallacy. That sort of brilliancy is not lasting and is obtained at the expense of the high tones. Sometimes the singer will be able to take them, sometimes she will not. The intonation will always be uncertain and the quality thin and shrill.

How many struggling coloratura sopranos could prolong their artistic life by many years, if only they could be persuaded that there is only one way to keep the voice under control: i. e. supporting it forward, forward, forward?

(Mme. Valeri's next article will deal with Tone Production.)



JOHN CARROLL,

artist of the Rhea Silbert studios for the last five years, who will be heard in his annual recital at Town Hall on Tuesday evening, November 12. Mr. Carroll will include on his program an old seventeenth century English song arranged by Miss Silbert.

### Daniel Pupil in Concert With Nordica Orchestra

A concert by the Nordica Mandolin and Guitar Orchestra of Washington, D. C., under the direction of Walter T. Holt, always signifies an interesting program, effectively and artistically carried out. And in this respect, the one given by the orchestra on October 25, under the auspices of the Be Good for Something Alumni Class at Calvary Baptist Church, was no exception.

Assisting on the program was Catherine Schofield, promising young artist of Washington, whose entire vocal training has been received from Edna Bishop Daniel. Miss Schofield was heard with the Nordica Orchestra at a concert last April, at which time she was so well received that Mr. Holt re-engaged her for this concert. On this occasion she sang, with even more assurance than at her previous appearance, De Koven's Winter Lullaby, also La Serenata by Tosti, accompanied by the orchestra, and later was heard in Sweetheart, by Holt, and Mandolin-

ata, Paladilhe, to mandolin accompaniment played by Miss A. E. Hill and guitar by Mr. Holt.

In addition to the purely orchestra numbers and soprano solos by Miss Schofield, the program also contained a mandolin solo by Mr. Holt, to guitar accompaniment by Miss Hill; numbers for a guitar trio, played by Violet Macintyre, Annabel Bird and Mr. Holt; and a string quartet, composed of Mr. Holt, first mandolin; Ralph A. Koontz, second mandolin; Philip Floria, mandola, and Raymond A. Hart, cello mandola; also two groups of readings by Helen A. Colboun.

Mr. Holt always achieves some unusual and artistic effects with his orchestra, effects which are made even more pronounced by the concise, clearcut tonal quality of the various instruments. This month he plans to give another concert, when Mildred Spahr, also an artist-pupil of Edna Bishop Daniel, will be soloist.

What the Critics said of the New York Recital of

# DONALD THAYER



"... is one of the best new singers heard this season and will doubtless be heard here again."—New York Sun, Oct. 28, 1929

New York Sun, Oct. 28th, 1929.

"Mr. Thayer's voice is one of ample power, good quality and range; it is well graded in dynamics and well placed. Good breath control and his attack secure. . . . Mr. Thayer has an appreciative audience and made a very favorable impression. . . . Donald Thayer is one of the best new singers heard here this season and he will doubtless be heard here again."

\*\*\*

New York Times, Mr. Olin Downes, Oct. 28th, 1929

"Mr. Thayer has a voice of good quality; he showed good schooling and an appreciation of style. . . . He knows how to treat a melodic line. . . . He knows the principles of good singing and applied them sedulously to tone and text. . . . Refinement of style and interpretation of which he is keenly aware. His general intelligence and musicianship should be of value to him and his audiences."

\*\*\*

New York Evening World, Oct. 28th, 1929.

"Distinct talent for recital was made evident at Town Hall yesterday afternoon by Donald Thayer, baritone. . . . He disclosed a voice adequate for platform purposes, pleasing of quality, steady of production and possessed of style. . . . He should become a valued exponent of song."

\*\*\*

New York Herald Tribune, Oct. 28th, 1929.

"Donald Thayer gave a song recital in Town Hall yesterday afternoon. The baritone voice of this singer is of velvety texture, and very effective when employed mezzo-voice. . . . His delivery of Handel's 'Where E'er You Walk' displayed warmth of feeling and good style. . . . We are grateful to Mr. Thayer for including the seldom sung Erich Wolf songs on his program."

New York American, Oct. 28th, 1929.

"Donald Thayer's matinee of song at Town Hall yesterday proved to be a very pleasant event for a good sized audience, and a creditable success to the baritone. . . . Mr. Thayer's voice is an attractive one, and carefully controlled. . . . Easily adapted to music of the emotional character."

\*\*\*

Staats Zeitung, Oct. 28th, 1929.

"Donald Thayer, American baritone, was heard in concert at Town Hall yesterday afternoon before a splendid audience. . . . His technical and musical qualities are such as to predict a fine future. . . . This artist is the possessor of a beautiful resonant baritone. . . . His pianissimo and his mezzo-voice are especially commendable. . . . His German group by Erich Wolf were given with splendid rendition, the deep understanding of the texts were especially fine. The English groups rendered by the artist, and songs by Oscar Rasbach found special response thru the artistic renditions. Mr. Rasbach's 'Overtones' being demanded twice by the audience."

\*\*\*

New York Telegram, Oct. 28th, 1929.

"Donald Thayer, baritone, sang interestingly in a song recital at Town Hall yesterday afternoon."

\*\*\*

Brooklyn Eagle, (Brooklyn, N. Y.), Oct. 28th, 1929.

"At Town Hall Sunday afternoon, Donald Thayer, American baritone, revealed an excellent voice,—interpretive talent, in a program of songs and arias from many sources. . . . Equipped with natural vocal gifts. . . . Obvious intelligence and evident sincerity."

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ANNE

## ROSELLE

PRIMA DONNA SOPRANO

"IS ENTHUSIASTICALLY GREETED AT  
CARNEGIE HALL."—*New York Times*, Oct. 26, 1929.



NEW YORK AMERICAN  
SATURDAY, OCTOBER 26, 1929

## FINE RECITAL ART IN NUMBERS SUNG BY ANNE ROSELLE

By LEONARD LIEBLING

Anne Roselle, an American soprano who has been successful in opera here and abroad, dedicated herself to the interpretation of concert-song at Carnegie Hall last evening.

Miss Roselle's operatic talents were not entirely denied specific opportunity, however, for her programme scheduled the arias "Crudele, Ah, No," from Mozart's "Don Giovanni," and "Dich Theure Halle," from Wagner's "Tannhaeuser."

The concert groups proper included Beethoven's "Die Ehre Gottes," and songs by Schubert, Brahms, Gounod, Bizet, Griffes, Mednikoff, Fourdrain, Vincent, Monro and Striegler.

The Roselle voice has volume and quality, both being artistically controlled and applied. The middle register is of especially rich color.

Miss Roselle manages her vocal equipment with intelligent art, even to the extent of tempering her obvious dramatic inclinations to the more intimate delivery of such songs as Schubert's "Gretchen At the Spinning Wheel" and Brahms's "If You'll Only Smile At Times."

Beethoven's powerful song was done convincingly. Grace and lyrical fluency marked the singing of Bizet's "The Butterfly" and Gounod's "Springtime."

Mozartean style is not within the ken of every operatic soprano, but Miss Roselle achieved it well, with the required ease, finish and distinction.

A large audience was generous with applause and floral offerings, and coaxed Miss Roselle into the granting of several extra numbers. Andreas Fugmann furnished understanding assistance at the piano.

## SALIENT LINES FROM THE PRESS

### TIMES:

"An enthusiastic audience—a versatility of style in many musical genres—fine resonance and color and absolute fidelity to the pitch—always interesting, musically and dramatically."

### HERALD TRIBUNE:

"A voice of vibrant and compelling timbre—in piano phrases had exquisite moments—considerable tonal beauty."

### WORLD:

"Sang with a good deal of naturalness—aria from 'Turan-dot' was a free and intelligent bit of singing—singer's fine low and middle registers assumed the color of genuine passion—a sweep and brilliance."

### SUN:

"There is a quality in Mme. Roselle's natural voice which is clear and agreeable."

### POST:

"A voice of considerable power and charm—pleasingly vibrant—she communicated the mood of Schubert's 'Die Liebe hat gelogen'—was in her element in Mozart's 'Crudele? Ah no, mio bene.'"

### TELEGRAM:

"There was an abundance of applause and flowers—possesses a voice of pretty quality—has an evident feeling for the graces of song."

### EVENING WORLD:

"A large array of encores was demanded by the enthusiastic throng."

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### A Schlieder Tribute

At the close of Frederick Schlieder's summer class at Berkeley, Cal., this past summer, his students united in giving a dinner in his honor. One of the students, a Mrs. Laura Jones Rawlinson of Portland, Ore., composed the following poem, which she called Frederick Schlieder:

He's taken the "dern" out of modern  
He's given us back the scale,  
But oh! what a job he has started.  
It would make a mulatto turn pale.

He's started the old cogs that are rusted,  
He's poured in the oil of good cheer,  
The wheels are now whirling and churning  
And maybe will all get "in gear."

He's robbed us of peace and of comfort,  
Eternity's job we must do,  
As years "ad infinitum" pass us,  
I'm sure then we'll never be thru.

Mr. Schlieder has been invited to return to Berkeley again next summer, as well as to Denver, Col., where he also had a class this past summer. This winter he will continue to teach in New York, Philadelphia, Boston and Providence, and will hold a class in Chicago early next year.

### Harold Triggs in Recital

Harold Triggs, pianist, will give his second New York recital on November 26, at Town Hall. The opening number of his program, Alman, is by Robert Johnson, son of John Johnson, one of Queen Elizabeth's Musicians for the Lute. A contemporary of Shakespeare, Robert Johnson set Full Fathom Five and Where the Bee Sucks from The Tempest, and songs from Beaumont and Fletcher's plays.

Other numbers on Mr. Triggs' program are by Purcell, Bach, Brahms, Beethoven, Chopin, Palmgren, Rachmaninoff, and two preludes of his own.

### "Londoners" Noted Sportsmen

In addition to having won renown for their musical merits, the members of the London String Quartet are all noted sportsmen, with any number of prizes to their credit.

C. Warwick-Evans, cellist of the group, has won three times in succession the Musicians' Cup in golf in England. John Pennington, first violin, enjoys motoring, golf, tennis, shooting and hunting with the hounds, but his pet diversion is bridge, as evidenced by his collection of prizes. Thomas Petre,

second violin, possesses a number of cups and honors awarded him as a chess player, while Philip Sainton's major preoccupations, in addition to his viola, are golf, bridge and astrology. The four artists love the out-of-doors, and spend their summer vacations tramping through the lake regions of the north of England.

The Quartet returned to America in time for its series of five New York concerts at Town Hall, November 6-10. Other November dates include Wellesley, Philadelphia, Madison, Kenosha and Chicago.

### Solon Alberti Studio Activities

With the exception of a hurried trip to Europe the early part of the summer, combining a short vacation with work, Solon Alberti had an extremely busy summer, and now, with no interruption of activities, he has begun work for the winter season.

In addition to teaching, Mr. Alberti also coached and conducted this summer the series of Sunday operas given on the Steel Pier in Atlantic City. This was his second year of association with this venture. The operas presented were Tales of Hoffman, Carmen, Cavalleria Rusticana, Pagliacci, The Bohemian Girl, Il Trovatore and Martha.

Mr. Alberti took one Sunday off to play a concert for Luella Melius and Harrington van Hoesen at the summer home of Edward E. Davis at Buzzard's Bay, Mass. He has just finished making two Vitaphone records, of two songs each, with Charles Hackett, and he also conducted the orchestra for the Vitaphone production of the first act of Faust, featuring Charles Hackett and Chase Baromeo.

Among the artists who worked with Mr. Alberti last season and during the past summer were Chase Baromeo, Gladys Havens, Suzanne Keener, Madeline Keltie, Leone Kruse, Graham McNamee, Allen McQuhae, Kathryn Meisle, Luella Melius, Rose Mendelson, Alice Mock, Ruth Percy, Ifor Thomas and Travis Thames.

During last season Mr. Alberti acted as accompanist for the following artists: Paul Althouse, Giuseppe de Luca, Everett Marshall, Dorothea Flexer, Nanette Guilford, William Gustafson, Charles Hackett, Arthur Hackett, Suzanne Keener, Alexander Kisselburgh, Leone Kruse, Maria Kurenko, Graham McNamee, Allen McQuhae, Kathryn Meisle, Luella Melius, Maria Olszewska, Emma Otero, William Simmons and Ifor Thomas.

### Mrs. Ingalsbe at Head of Chain of Studios

Mrs. Harvey D. Ingalsbe is founder and director of a school in Glens Falls, N. Y., which is somewhat unique in character. Her "students" consist of several hundred teachers from seven different counties in the vicinity of Glens Falls. They take lessons once in three weeks, instruction being given in piano, creative harmony, psychology and pedagogy. The aims of the school, however, are not confined to the gaining of knowledge on musical subjects, for Mrs. Ingalsbe endeavors also to help those in her classes to a better understanding and appreciation of life. These teachers pledge themselves to make each working hour of importance, to help their fellow-teachers, and to live in word and deed for the organization and the world.

Mrs. Ingalsbe believes that the person who is constructive in thought and action is a living service to those around him and that an organization built upon the same principles also should become a great force for good for the individual, the community and the world. While a private music class is a help and inspiration to teacher and pupil, Mrs. Ingalsbe says it has only an infinitesimal part in the great working world compared with an organization whose members are seeking knowledge and not only leaning on superiors for guidance but also wishing to be independent and to help others.

To build an organization such as Mrs. Ingalsbe has founded one must have vital working principles, a clear understanding of intellectual material at hand, and, most important, a sixth sense or vision to select individuals, from the hundreds of applicants, who have the requisite characteristics of a teacher.

Mrs. Ingalsbe gives many hours of her time to holding free classes in the fundamental studies of pedagogy in order to try out applicants. She says she finds the work most interesting, as step by step she sees the growth and progress of the pupils. She watches with pleasure the happiness derived by the young teacher with her first pupil, teaching which is done under the guidance of a trained pedagogue. As the young teacher's class enlarges she becomes eligible for senior pedagogical work. Her studio then is added to the chain of studios which constitute Mrs. Ingalsbe's school. There are more than fifty studios in this chain at the present time, and in the past few years, through the cooperation of the organization as a whole, two hundred teachers have become financially independent. The school now is represented not only in seven counties in New York State but also in many other states in the Union.

### St. Cecilia Club Starts Rehearsals

The first rehearsal of the season of the Saint Cecilia Club, Victor Harris, conductor, was held in the ball room of the Hotel McAlpin, New York, on October 29. Moving from its quarters in the Waldorf-Astoria, where for twenty-four years all of its activities were held, the Club will hereafter conduct rehearsals in the McAlpin and will give its concerts, scheduled for January 21 and March 25, at Town Hall.

In accordance with a custom which it has followed since its inception, the Club will include in its programs a number of new works especially written for it. At the first concert the club will present compositions by its conductor, by Edgar Stillman Kelley, Gustav Holst, Palmgren, Saint-Saëns, Goring-Thomas, Felix Foudrian, Edward German, and a work by Percy Fletcher entitled The Bridal of Weetamoo, which is a setting to a long poem by Whittier, and which has just been published and dedicated to the Saint Cecilia Club.

### Grace Hofheimer Presents Pupils

On October 24 Grace Hofheimer held two recitals, one in the afternoon and one in the evening, for the Junior and Senior groups of her students. These were the first in the series of monthly recitals at which the students perform during the season. A program is presented by the students, some criticism given and a short talk on appreciation of music is made by Miss Hofheimer. The parents and a few friends are invited.

This month's program consisted of miscellaneous works by Mozart, Bach, Beethoven, Chopin, Albeniz and Ravel, Theodore Puchkoff and Miss Hofheimer presenting Mozart's sonata in D major for two pianos.

The students taking part were: Junior group) William Swetow, Sylvia Freedman, Selma Modell and Muriel Maratea; (Senior group) Morton and Oscar Schoenfeld, Peggy Sweeney, Beatrice Swetow, Esther Puchkoff, Josef Greenberg, Estelle Androus and Theodore Puchkoff.

### Reading Symphony Opens Season

The Reading Symphony Orchestra, Walter Pfeiffer, conductor, will give its first concert of the season on November 10. The program will consist of Weber's Euryanthe overture, the Beethoven concerto in G major, Mozart's symphony in E flat major, and the Strauss Blue Danube Waltz. Jacques Jolas

will be the soloist in the Mozart work and will also be heard in a group of piano numbers.

### Maazel Scores Big Success

S. T. Schroetter, in the Bristol, Va., Herald Courier of October 29, commented as follows on the appearance there of Maazel:

"By those who heard this pianist last night, his name will likely never be forgotten. Maazel's playing has not only maturity, but it also is full of the thrills, enthusiasms, energy, idealism, inspiration and glowing warmth of youth. His pianism is great, his technique is as facile and brilliant as that of any pianist. There is plenty of emotional ardor in his playing, yet it is tastefully controlled. His presentations of masterpieces proves that he has original convictions, untrampled by fixed traditions showing both training and his musicianship. He plays as though he had lived through many worlds of experiences. Marvellously enchanting were the lyric phrases under his fingers. Extremely delicate was his pianissimo playing. His thunderous climaxes were hair-raising and overpowering. The sweetly melodious and powerfully dramatic and the fancifully dreaming played upon the soul of the audience as the pianist imparted these emotions through his instrument."

"The pianist caught the spirit of each selection and conveyed it with telling effect to every alert and understanding soul in the audience. In Chopin's sonata he lifted his audience to glorious heights and was greeted with thunderous applause and calls of Bravo."

"After the printed program, which itself consumed almost two hours, the pianist was obliged to give seven encores, which has never happened in Bristol before. This recital will be long remembered as an outstanding event. That Bristol should be the city in which this genius should make his American debut is a compliment."

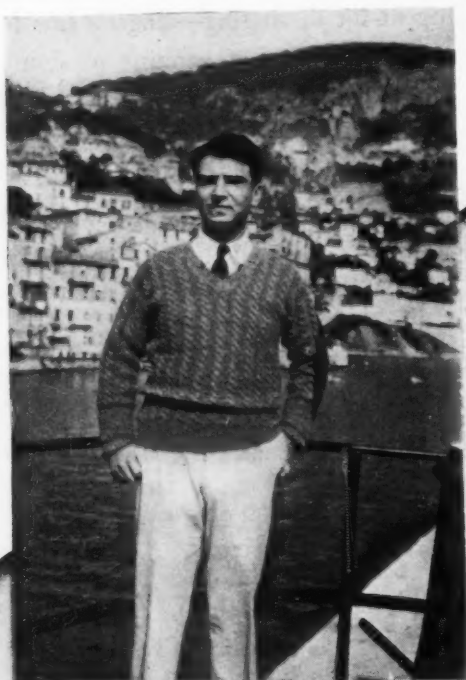
### Nina Morgana's Success As Adina

Nina Morgana had great success in a number of her roles with the San Francisco and Los Angeles Opera Companies, but none more brilliant than that of Adina in L'Elisir d'Amore with Tito Schipa. The critics were unanimous in their praise of the attractive young artist. For instance, Alexander Fried



NINA MORGANA AND TITO SCHIPA,

as Adina and Nemorino in L'Elisir d'Amore, which they sang with the Los Angeles and San Francisco Opera Company.



## Zlatko Balokovic

Violinist.

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"An artist of the highest rank, he always pays tribute to real music and though his technical resources are immense, he does not abuse them to gain brilliant effects, thrusting himself into the limelight. He is a real artist, and above all, a true musician."

—Allgemeine Musikzeitung, Berlin

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**I**NIMITABLE in matchless grace and beauty of plastic movement, with a lightness of step and rhythmic joyousness pulsating from every gesture, Miss Page gave one of the most artistic performances ever seen in Tokyo. She thoroughly captivated and charmed her audience last night at the Imperial Theatre.

—Japan Advertiser, Tokyo.

**W**HILE her technique in the classical dance is flawless, it is in her interpretation of the contemporary American dance that she sweeps us off our feet. Miss Page has everything: beauty, charm, grace, posture, and the wide range of versatility which makes her art individual and matchless.

—China Standard, Peking.

**I**N a dancing career which has taken her from the Colon Opera in Buenos Aires to the Music Box Revue and from the Metropolitan to the Imperial Theatre in Tokio, Ruth Page has made a reputation as one of the few Americans to achieve success in operatic ballet. She is at the moment in Chicago, as the premiere danseuse of the Ravinia company which, each year under the aegis of Louis Eckstein, publisher and philanthropist, offers a full operatic season out-of-doors. It was in Chicago that Miss Page first became known for her performance in John Alden Carpenter's *The Birthday of the Infanta* and for the last four seasons she has returned there each summer. After two years as solo dancer at the Metropolitan she went last fall to Japan, where she appeared in the special programs to celebrate the coronation of the Emperor, and danced her way through Java, Siam and India before returning to America for the current season.

—Vanity Fair, July, 1929.

Miss Page will appear in her own dance creations at the Guild Theater, New York, November 17th and December 8th, 1929.



# RUTH PAGE

Returns to America from a triumphant world tour after giving 30 concerts with her own company in Japan (at the Imperial Theatre), China, Siam (at Varadis Palace), Bali, etc.

MANAGEMENT ERNEST BRIGGS . . . . . 1400 BROADWAY, NEW YORK

### Tilla Gemünder to Appear in Wagner Programs

Tilla Gemünder—a descendant of the famous violin maker, George Gemünder—is one of the many American artists trained in this country who have won praise both in opera and concert. She has made successful appearances with the German Grand Opera



TILLA GEMÜNDER

Company, and her many splendid press notices attest to her achievements in concert and recital. "She sang with excellent diction and skill in interpretation," wrote the critic of the Tribune following one of Miss Gemünder's New York appearances. New Jersey also has paid tribute to this soprano, the Rutherford, N. J., Republican reviewing an appearance in part as follows: "Tilla Gemünder, American soprano, whose musical career has been a continued success since she made her debut some years ago, and who has sung leading roles in Aida, Faust and Martha and who was co-star with Beryl Rubinstein, Ovide Musin, Rafael Diaz, Ernest Davis and several others, graced the stage on this occasion. A graceful and attractive artist, she instantly won her way into the affections of her audience. Her singing of Lenora was superb. She has a voice of infinite sweetness and charm; her acting and vocal effort were admirable and fascinating." Equally enthusiastic was the reporter for the Stroudsburg

Times-Democrat when the soprano appeared in Stroudsburg: "Miss Gemünder has volume and sweetness all about, with and through her song. She knows the heart of her message as a bird loves his nest. To hear Miss Gemünder sing the simple songs, songs of the seasons, the winds, the elements, the trees, is to be absorbing the vocal canvas of Nature."

Miss Gemünder's success, however, has not been confined to her native country, for she also has made appearances abroad. While in Europe, in addition to her concert work, she profited by study with prominent European masters of voice.

Miss Gemünder is now under the management of Harry and Arthur Culbertson, who are booking her in Wagner programs with Ralph Leopold, pianist. In between engagements, the soprano will teach at her Metropolitan Opera House studios in New York, where she has classes in voice culture and operatic coaching.

### Bruno Huhn Receives

Bruno Huhn gave a reception at his studio-home in New York on October 27, on which occasion Agnes Strauss, of Banning, Cal., and Barrett Maus, of Toronto, Can., sang, and Mrs. Middleton S. Borland, of Forest Hills, N. Y., presided at the tea table.

The guests included: Frank Leslie Baker, Amy Baker, Esther Baldwin, Mr. and Mrs. Miles Charlock, Mrs. Charles W. Clinton, Alma Clayburg, Mrs. Alfred Dater, Horace Downton, Olga de Vallier, Mr. and Mrs. John Hewitt, Agnes Hewitt, Alfred Boyce, Mr. and Mrs. Philip James, Mrs. Arthur Winslow Jones, Mrs. George King, Dr. and Mrs. John L. Kelley, Lucy Kinsolving, Mr. and Mrs. Serge Klibanski, Mr. and Mrs. A. Walter Kramer, Estelle Leask, Frederic Hart, Jeannette O'Connor, Ethel Peyser, Corinne Ross, Mr. and Mrs. Francis Rogers, Dr. and Mrs. Edgar Sampson, Theodora Sohst, Mr. and Mrs. Ulrich Steindorf, Mr. and Mrs. David Shoemaker, Dr. Irving Voorhees, Mr. and Mrs. William Ranney Wilson, Mrs. Frederic Harriman Wright, Everett Clark, Helen Jahnke and Dr. Anna Sigmond.

### Isabelle Yalkovsky in Demand

Isabelle Yalkovsky, who is attracting much attention in the musical world today, is beginning to wonder whether she will ever play in Europe, for whenever plans are made for European appearances some splendid oppor-



MINA HAGER,

who, after a two months' visit in Mexico City, returns full of enthusiasm for the rich and colorful music and art of these Latin neighbors of ours. She carries with her urgent requests to return next year. Concert management in Mexico has a technic all its own, and it is the public itself, according to musicians who have performed there, which determines whether an artist shall return or be allowed to escape from the city under the displeasure of the concert-goers. Reviews of Miss Hager's recitals appearing in the newspapers of Mexico City indicate the Mexicans' love for her singing. Ambassador and Mrs. Morrow and other members of the official group entertained her during her stay.

tunity in America presents itself to cause her to postpone her overseas concerts.

Last January, when it was arranged for her to make her debut in Europe, with orchestra, under the direction of Ossip Gabrilowitsch, the young pianist was chosen by the Schubert Memorial to appear in Carnegie Hall with the New York Philharmonic under Willem Mengelberg.

Her second cancellation of tentative European arrangements occurred this autumn, when she was engaged as soloist by the Philadelphia Orchestra for a pair of concerts in October and by the Detroit Symphony Orchestra for November.

A third attempt to arrange for European appearances in the spring of 1930 has been frustrated by the fact that the Cleveland Orchestra has engaged Miss Yalkovsky for a pair of symphony concerts in March, and also, a number of recital engagements are now being arranged, taking the pianist as far as the Pacific Coast.

That Miss Yalkovsky deserves all that has come to her seems to be proven by the fact

that, since her debut in Carnegie Hall last January, all of her concert engagements have led to others.

### Cologne Season Starts With Novelty

#### Strauss' Salome Revived—Notable Concerts

COLOGNE.—Beginning with a few unimportant concerts and a new scenic production of Offenbach's Tales of Hoffmann at the Opera, Cologne has rapidly attained its swinging stride, and already we are in the midst of a flourishing musical season.

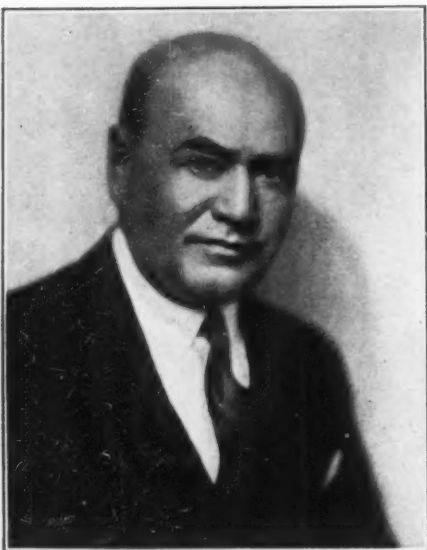
As a novelty, the Municipal Opera offered a revival of Richard Strauss' Salome which has not been heard here for over four years. The title role was interpreted by Olga Schramm-Tschornher, a newly engaged youthful dramatic soprano. Though her singing of the role was satisfactory, she is not an ideal Salome vocally, as she appears not to possess the vocal nor physical strength to support her throughout. Her dance of the seven veils, would not have disturbed the most prudish audience. Emil Treskow an impressive Jochanaan, with his beautiful and imposing dramatic baritone, was probably the most interesting and satisfactory artist of the performance. The staging and scenery were gorgeous throughout, though the costuming of the entire cast was not biblical-historical, rather modernistic in character. The strong musical personality of Eugen Szenker, general music director of the opera, commanded the excellent orchestra.

The Thomaner-Chor of Leipzig, under Prof. Karl Straube, formally opened the concert season. This is a boy choir of unusual capacity. Bach was sung as one seldom has the pleasure of hearing this master's music.

The first of the Meister Konzerte, a series of seven concerts during the season, was the appearance of Mariano Stabile and Isolde Menges. Stabile, a very handsome Italian baritone, won great popularity through his appearances here with the Italian Stage Opera Ensemble, which gave guest performances at the municipal opera the past two summers. Stabile is a more genuine success as an opera delineator than as a concert singer, although great enthusiasm prevailed during the evening. Isolde Menges, the noted violinist, seemed to be laboring under a nervous strain, so that her intonation at times suffered severely. Her phrasing and technic were exceptional.

For their opening concert of the season the Concertgesellschaft presented the Municipal Orchestra under General Music Director Hermann Abendroth, with Vladimir Horowitz as soloist. Abendroth opened the program with Richard Strauss' Ein Heldenleben. As is generally acknowledged, this score is a wonderful tonal task for a large orchestra, and Abendroth understands how to bring out the finest tonal effects. Long and vigorous salvos of applause rewarded his effective art. Your correspondent cannot recall the event where such lasting and truly inspired applause and clamorous utterances of approval greeted an artist as at the completion of Rachmaninoff's E minor Concerto for piano, played by that exceptional pianist, Horowitz. Abendroth again displayed his flexibility and adroitness in the splendid orchestral accompaniment of this stirring composition. The final number for orchestra was Maurice Ravel's Rhapsodie Espagnole, played here for the first time. This dashing composition, containing the piquancy of rhythm, melody and harmony of this interesting master and abounds in all degrees of exquisite orchestral effects.

F. H.



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MISHEL BERNSTEIN  
*Violinist*

SAMUEL STILLMAN  
*Violist*

COMPOSER AT THE PIANO

### Program

#### I

1. Violoncello Soli
  - a. Meditation
  - b. Chant d'Amour
 VLADIMIR DUBINSKY
2. Songs for Baritone
  - a. Wo Ich Bin
  - b. O West Wind
  - c. Homeless
  - d. The Burned Letter
 GEORGE MORGAN
3. Violin Soli
  - a. Cavatina
  - b. Tempo di Menuetto
  - c. Mazurka
 NAOUM BLINDER
4. Songs for Soprano
  - a. Ici-bas
  - b. Thine Image, Ever in My Sight
  - c. Maytime
  - d. Unter Blühenden Baumen
  - e. In April Weather
 MARTHA ATTWOOD

#### II

5. String Quartet in G Major
  - I. Moderato Assai
  - II. Allegro Scherzando
  - III. Andante Cantabile
  - IV. Allegro con brio
 ARNOLD VOLPE  
Violin  
MISHEL BERNSTEIN  
Violin  
SAMUEL STILLMAN  
Viola  
VLADIMIR DUBINSKY  
Violoncello  
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DAI BUELL."

DR. W. H., in "HAMBURGER  
NACHRICHTEN"—April 13, 1929

"DAI BUELL who, on the other side of the ocean is already a celebrated pianist, has now found her way also to Germany and presented herself to the Berlin public (Beethovensaal, April 9th) with a program that showed the great mansidedness and the artistic seriousness of the performer. It may be said at once that the glorious Bach Partita was the strongest and most convincing of the evening. In this a richness of colour was revealed, an evenness of performance, a rhythmic life and a phrasing that testified to a profound understanding of this music, so that the listener, spell-bound by the immediacy of the effect, seemed to forget time and space. Of the Haydn, too, the best can be said, and the six little variations in G by Beethoven on 'Nel cor piu non mi sento' showed an artistically very lovable side of the performer. Scriabin and Liapounov in a festive way closed the program which had in its midst also the Papillons of Schumann and the B Minor Scherzo of Chopin, treated with much love and understanding."

Hugo Rasch in "ALLGEMEINE MUSIK-  
ZEITUNG" BERLIN—April 19, 1929.

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## NEW YORK CONCERTS

**OCTOBER 28**  
**James Friskin**

The scholarly and emotional Friskin played at Town Hall a program of the original texture which is his usual selection. He gave three of the famous Godowsky paraphrases on Schubert songs, Das Wandern, Litanei and Ungeduld, with a technical excellence and a richness of iridescent coloring that would have delighted both the composers—that is, Schubert and the gifted Leopold. This exquisitely contrapuntal music demands a combination of technical command, a love for contrapuntal developments and an impassioned devotion to color which is rare enough, but which Mr. Friskin proved himself to be possessed of.

Another work, of the classic school, was the Thirty-three Variations of Beethoven on a waltz theme by Diabelli. Delightful, fragmentary variations including a little fughetto altogether charming, and beautifully played. In addition there was the Bach suite in E major, Debussy's l'Isle Joyeux, Ravel's Jeux d'Eau and pieces by Chopin and Brahms.

Mr. Friskin is a player who interprets with a wealth of feeling but without exaggeration, with humor where it is needed and with varied moods and sentiments, and passion—but not overdone. He was rewarded for his efforts by enthusiastic applause.

**OCTOBER 29**

**American Orchestral Society**

In the afternoon the first concert of the season was given by the American Orchestral Society under the direction of Chalmers Clifton, not in Mecca Temple, where the concerts were given last season, but in Carnegie Hall. The program consisted of a Haydn symphony, Tchaikovsky's Romeo and Juliet, the De Falla Symphonic Impres-

sions for Piano and Orchestra, Nights in the Gardens of Spain, and the prelude to Meistersinger. The playing of the orchestra was as remarkable as it always has been, offering the audience which crowded the auditorium symphonic music played with force, precision and solidity and beauty of tone. Mr. Clifton appears to be becoming more and more successful with his young charges, and has arrived at a point where his performances are regular symphonic concerts, worthy of attendance by fastidious music lovers.

The soloist of the afternoon was Bruce Simonds, who gave a brilliant performance of the beautiful De Falla music. Both Mr. Simonds and Mr. Clifton had to acknowledge repeated recalls.

**Elly Ney**

The twilight atmosphere (as with Paderewski) of Elly Ney's recital at Carnegie Hall, the large assemblage, the growing enthusiasm and applause, the row of encores—these were features of the affair. Seven preludes (Chopin), played with complete artistic control, ranging from expressive melody through daintiness and speed, with crashing climax, were followed by three studies (also Chopin), in which these qualities were emphasized, coupled with dramatic impulse and spontaneous bravour. The mazurka in A, followed by the big polonaise, A flat, finished the group in splendid fashion. Bach's chromatic fantasy and fugue became a thing of life under her fingers, leading logically into the pathetic sonata of Beethoven, in which the songful andante was nobly played. There followed Schumann's Childhood Scenes, with the Träumerei, the thirteen items played with appropriate simplicity and directness. Of the closing pieces, the startling Debussy harmonies and artificial surprises, followed by the up-to-dateness of Liszt's Mephisto Waltz, and the Benediction of God, with the closing

Rhapsody XIV, all made due effect, allowing for the many spontaneous moments of the pianist's interpretations. In many ways this was one of Elly Ney's best recitals, with demand at the close for encores, consisting in part of the eighth Hungarian Rhapsody, and a nocturne by Chopin.

**Columbia University Russian Concert**

The Institute of Arts and Sciences, department of Slavonic languages of Columbia University, gave a program of Russian music, with Vladimir Drozdoff, pianist, and C. N. Shvedoff conducting a choir of nine male voices. The concert was enjoyed by a fair sized audience. The McMillin Academic Theater seemed full of Russians, who were on the whole not over-enthusiastic. Mr. Drozdoff played Medtner's Improvisation with fine interpretation, also pieces by other Russians of prominence; Professor Manning gave a short address on The Russian Poet; music from Glazounoff's King of Judea was interesting, and the mixed chorus sang a Russian psalm. The choral numbers seemed to make a hit, the entire evening being educational in plan and execution.

**OCTOBER 30**

**Yvette Le Bray**

Yvette Le Bray, mezzo soprano, was heard in her New York debut at Carnegie Hall on Wednesday evening. The audience, large and representative, was very cordial in its reception of the newcomer.

Mme. Le Bray revealed a voice of considerable power and warmth, with particularly good lower and medium registers. The most of her program, she sang with taste and style, also a seriousness of purpose felt by her listeners.

The program opened with Scarlatti and Donaudy and the Gluck Divinites du Styx, which was an admirable vehicle for the display of her voice. Schumann and Brahms fared well and the Il Est Doux, Il Est Bon from Massenet's Herodiade brought warm

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applause. Further Italian numbers and some charming chosen English, one of which was by Mana-Zucca, brought the recital to a close. Stuart Ross was at the piano for the singer, who, in time, should command wider recognition.

**Olga Averino**

Without any previous heraldry, Olga Averino, a young Russian soprano from Boston, came into New York and gave one of the most successful concerts thus far this season, at Town Hall on Wednesday afternoon.

Beginning with three rarely heard songs by Tchaikovsky and his aria from Tcharodeyka, the young artist at once revealed that she was an interpreter of more than average gifts. As the program advanced this fact became more and more marked. She has rare intelligence and a superior musicianship that makes even the colorless take on hues of tonal beauty and brilliancy. The voice itself, also, is of excellent quality and has been finely schooled and Mme. Averino uses it with consummate taste. Her diction in the various languages is commendable.

In a group of Ravel, the singer proved an unusually skilled interpreter of the moderns. The composer's Chansons Madecasses (for voice, flute, cello and piano, with the assistance of Stewart Wille, pianist, George Possell, flutist, and Micjael Bukinik, cellist) presenting all kinds of technical and interpretative difficulties, were given with an art that made them one of the high lights of the program. The Habanera (vocalise) was an example of sheer technical skill and flexibility, as well as a test for the singer who can hold the listeners' interest without the use of words.

The audience realizing that it was listening to an artist of superlative attainments, tendered her a warm reception after each group. The English one contained songs by Deems Taylor and J. Alden Carpenter. Other Russian songs by Glazounoff, Olenine, Moussorgsky and Rachmaninoff brought a highly artistic program, admirably sung, to a close.

**Audrie Rubanni**

With Edgar Goodaire at the piano, Audrie Rubanni, a young soprano favorably known in Canada, made her New York debut at Steinway Hall on Wednesday evening. She had a decided success with the good sized audience, who, before the program had gone very far, realized that they were listening to an interesting singer.

Mme. Rubanni is the possessor of a soprano voice of lovely quality, flexible and well trained. She showed intelligence and sound musicianship and put herself en rapport with her audience from the start. Hers is a delightful personality and there was a distinct atmosphere of the intimate that was altogether charming.

Mme. Rubanni's program was varied and showed the scope of her interpretative powers. It opened with fifteenth and sixteenth century English folk songs, finely done, followed by Dans un Petit Village from the French-Canadian opera, L'Intendant Bigot, given for the first time in New York, and songs in French by Debussy, Bevilgani, Ropes and Faure.

It was, however, in the Whimsical Songs of Various Nations, that Mme. Rubanni had

(Continued on page 24)

## ELEANOR SPENCER

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# ROBERT RINGLING



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H. A. Atwell photo

THIRD CONSECUTIVE SEASON  
CHICAGO CIVIC OPERA

## Ottlie Metzger a Contralto of Fine Attainments

Ottlie Metzger is known among Wagnerian opera singers as an artist of fine attainments. One hears it on every side whenever her name is mentioned, and she is called a "true contralto," "noble and interesting artist," a "real Wagnerian interpreter."

Mme. Metzger was born in Frankfurt-am-Main, and at the early age of nineteen was "at home" on the stage. Her studies were carried on in Berlin under Prof. Frau Nikolaus Kempner, and she was a dramatic pupil of Emanuel Reicher.

She recalls her early work at Halle with reverence, for, while they were formative periods, they hold the remembrances of associations with famous artists. From Halle she went to Hamburg and Bayreuth, and it was

there that she took the smaller roles in some of the Wagnerian works at the same time that Mme. Schumann-Heink was singing the star roles.

When the contralto was telling of these little incidents her eyes reflected a genuinely felt emotion and her feelings were simply expressed by her saying: "You can imagine how I felt, years later, when I returned to these same places and assumed the very roles which Schumann-Heink had sung when I was merely a wisp of a girl and looking upon her as the incarnation of all that was perfect in operatic singing."

Mme. Metzger is the antithesis of all that one would call conceited; she takes her accomplishments and achievements as something natural to an artist and assumes no

particular credit for being known as a musician who has toured all of Europe and has won unstinted praise wherever she has sung. Just to mention a few places which have received the artist with enthusiasm one may list Hamburg, Bayreuth, London, Budapest, Dresden, Berlin, Frankfurt, Munich, Prag, Wiesbaden, Petrograd, Basle, Breslau, etc.

The Neus Pester Journal of Budapest stated: "Hearing Ottlie Metzger we made the acquaintance of a noble and interesting artist." The Local Anzeiger of Berlin made note: "Ottlie Metzger saw at her feet a packed and enthusiastic house. Her voice is certainly one of the most beautiful in Germany. The full and tender profundity is equipped with the so rare and true alto character and the luxuriant flowing of her voice caresses the ear." The Deutsches of Prag did not hesitate to state that: "Ottlie Metzger is one of the most splendid singers."

While Mme. Metzger was singing in Hamburg, before the war, she was called to New York by Strinsky to sing at an orchestral concert which he was conducting. She made the trip purposely for the one appearance and remained only a few days. However, at that concert M. H. Hanson heard her sing and he arranged that she should return at a later date for a tour of America. The next year

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his admiration of her art in no uncertain terms.

"I recall an appearance at Carnegie Hall," Mme. Metzger said; "from the stage I could see Caruso in one of the center boxes and I

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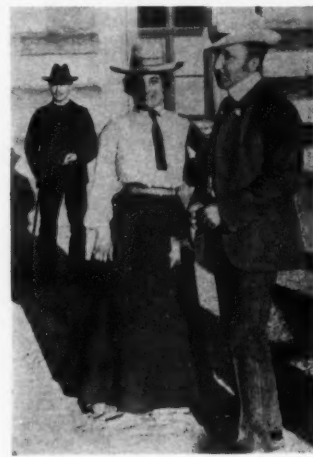
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OTTLIE METZGER.

(Left) An interesting study of the contralto today, and (right) with Siegfried Wagner at Bayreuth, in the days of the real long skirt.



Mme. Metzger traveled over the country, from East to West and South, and completed twenty-one appearances. Then came the war and Mme. Metzger returned to her native land. But before she left she had reaped such encomiums as the following:

"Before Ottlie Metzger had sung three songs she had convinced her audience that she is one of the greatest lieder singers who have been heard in years. . . . her voice is of phenomenal depth and the lower tones of luscious quality and deepness" (Herald Tribune); "Ottlie Metzger is a contralto whose voice has unlimited possibilities and in the high registers it unfolds itself with force and beauty . . . a voice of unusual richness, a true contralto." (Times.)

The years 1923-4-5 found the contralto in America again, with the Wagnerian Opera Company under Leo Blech, and her recent return was with the German Grand Opera Company. Of these operatic appearances the Washington, D. C., Daily News stated: "It would have done Richard Wagner's heart good to hear the role of Fricka sung by Ottlie Metzger. It was for such a voice and such magnificent singing that he must have written his music drama. Rich and beautiful tones, wide range, subtle transitions and emotional interpretations were all at her command." The Philadelphia Enquirer made note: "The outstanding member of the cast was Ottlie Metzger, who sang with notable beauty and fine breadth of style." One could continue quoting dailies from all over the country, as in each there is found a high tribute to Mme. Metzger's art and beautiful voice.

Just before coming back to the States this season the contralto sang at Dresden at the Staats-Opera with Rethberg and she calls the incident one of extreme pleasure; in fact the singer holds a host of memorable treasures, among the most cherished being her association with Caruso with whom she was a favorite. She relates with pride of her performances with him at the Hamburg Opera as Carmen, Delilah, Amneris, etc. It is also known that Caruso especially expressed his wish that this fine artist accompany him on his operatic tours, which she did, and when she came to America the tenor expressed

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# ISABELLE YALKOVSKY

Triumphs as Soloist at a Pair of  
PHILADELPHIA ORCHESTRA SYMPHONY CONCERTS

PHILADELPHIA INQUIRER  
OCTOBER 26, 1929

## STOKOWSKI OFFERS 'RED' MUSICAL ODE

Tribute to Lenin Is Mildly  
Received at Philadelphia  
Orchestra Concert

Isabelle Yalkovsky Scores  
in Rachmaninoff Concerto  
as Real Feature

By LINTON MARTIN

The new work in honor of Lenin was part of a largely unbackneyed all-Russian programme that also included the lovely and leonine Second Piano Concerto of Rachmaninoff, which was poetically played by a Philadelphia girl, Isabelle Yalkovsky, two bright, brief bits by Rimsky-Korsakoff, "The Flight of the Bumblebee" and the "Buffoon," Dance from "The Snow Maiden," with that Tchaikovsky war-horse, the "1812" (Solennelle) Overture as the resounding, roof-raising conclusion.

Musically, the feature of the concert was overwhelmingly the Rachmaninoff concerto, the piano part of which was played with warm and colorful tone and a fine grasp of its spacious proportions by Miss Yalkovsky, who was one of last year's Schubert Memorial prize winners. The piano was swamped in full orchestral passages, especially in the first movement, but it would have been with any pianist, and fine musical intelligence, if not a superabundance of power, was in evidence throughout. Miss Yalkovsky actually adhered more closely to the score than does the composer himself for she exercised less liberty in the use of rubato. She was enthusiastically recalled several times, and Mr. Stokowski, who gave a superbly symphonic reading of the orchestral part, gracefully retired so that she might have the applause alone.

The only portions of these articles which are omitted are those referring to the purely orchestral numbers on the program

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PHILADELPHIA PUBLIC LEDGER  
OCTOBER 26, 1929

## 'Red' Ode Played By Stokowski Is Acclaimed Here

Krein Work Exceptional.  
Phila. Girl Triumphs  
as Soloist

By SAMUEL L. LACIAR

The concert of the Philadelphia Orchestra at the Academy yesterday afternoon was devoted to the music of Russian composers and it proved to be the most successful thus far of the present season.

### Isabelle Yalkovsky Soloist

Second on the program was Isabelle Yalkovsky's performance of the Rachmaninoff concerto in C minor, the second of the composer's four works in that form. Miss Yalkovsky gave a splendid rendition. Her technique is admirable and her tone of a beautiful quality, although none too large for this concerto, which is very heavily scored, beside which the entire orchestra was used in the accompaniment.

The first movement with its opening chords over the tonic note, strongly resembling the chords of the famous, C-sharp minor Prelude, was exquisitely played and Miss Yalkovsky's tone in the melodic Adagio was very beautiful.

The concerto makes great use of the solo instruments of the orchestra in the many typical Russian melodies which form the thematic basis of the work, with the piano used about equally as a solo and as an ensemble instrument. The finale, an Allegro Scherzando, was played with much grace and lightness, although the composer reverted to the typical Russian melancholy in the second theme which is heard in many of the orchestral instruments as well as in the solo part.

### Her Performance Superb

The work is the best of the four Rachmaninoff concertos, and Miss Yalkovsky, who is one of the best of the younger American interpretative talents, gave all through a superb performance.

Between the Ode of Krein and the concerto the ironclad rules of the orchestra seemed to be temporarily lifted and some late-comers scurried in to their seats. Perhaps the

This article from the Philadelphia Public Ledger also appeared in the Philadelphia Evening Ledger.



ISABELLE YALKOVSKY

EVENING BULLETIN, PHILADELPHIA  
SATURDAY, OCTOBER 26, 1929

### THE MUSICAL SEASON

Orchestra's Programs—Metropolitan and Philadelphia Opera—Concerts

An all-Russian program, with Isabelle Yalkovsky as soloist in the performance of Rachmaninoff's Concerto No. 2 in C minor, for piano and orchestra, is the Philadelphia Orchestra's very brilliant offering for this week's concert.

certs, Mr. Stokowski conducting. It is not too much to say that yesterday's audience at the Academy of Music was wholly interested, frequently charmed and more than once thrilled, the thrills coming very plentifully at the last in a tremendously powerful presentation of Tchaikovsky's great "1812" Overture Solennelle. Probably nothing could be finer in the way of orchestral playing in full, fortissimo ensemble. The first number, a novelty, is Ode of Mourning, written by Alexander Krein as a tribute to Lenin, the Russian revolutionary leader, following his death in 1924. The composition is brief, but impressive in the soulful sonority of a dirge, with a funeral march movement, the whole orchestra combining to give it the power of deep solemnity. Though "modern," it still is a truly musical sense.

The first part ends with the Rachmaninoff concerto, which Miss Yalkovsky played yesterday with technical command, emotional feeling and a realization of tonal contrasts and values that made her interpretation actually amazing. In fact, this slender, dark-haired girl of twenty is a veritable musical genius. This was manifested in her brilliant performance yesterday and she received what was indeed a spontaneous and well-merited "ovation," being recalled several times with unabated enthusiasm of applause.

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## Girl of the Golden West Revived at Metropolitan With Jeritza in Title Role

(Continued from page 7)

discreet. His further appearances will be looked for with interest.

Mr. Lauri-Volpi's fine tenor showed no sign of strain from his work on Thursday night. It had all its well known silken luster and smoothness of projection. His acting was animated and sincere, as usual, and the Heaven and Earth aria was given in exemplary fashion.

Marion Telva's beautiful contralto was used to fine effect as La Cieca, Julia Clausen was Laura, Mario Basiola the spy. Mr. Serafin conducted the tuneful score as if the

and there were hundreds of standees. As at last season's performances, Lucrezia Bori was cast as Mignon and Gigli as Wilhelm Meister, and both were greeted with a burst of applause at their first appearance on the stage. Bori always can be depended upon not only to sing her role with the finest artistry but also to act it with real conviction.

Therefore, through beautiful singing and histrionic ability, she made the audience feel the abuse which Mignon suffered at the hands of the gypsies, the jealousy aroused in



LUCREZIA BORI,

charming Spanish artist, who opened the 1929-30 Metropolitan Opera season in *Manon Lescaut*, which opera was repeated again yesterday afternoon.

music were not too old fashioned for his serious efforts.

MIGNON, NOVEMBER 2

Ambrose Thomas' tuneful Mignon was the opera offered for the popular performance on Saturday evening. The house was packed

her by the fascinating Philine, and finally the happiness which was hers at winning the love of Wilhelm Meister and being restored to her father and former wealth. The hero who rescued her from the flames was the golden-voiced Gigli. His singing was a treat to the ear throughout the performance, and at times the quality of his tones was so unusually beautiful that there were murmurs of appreciation from the audience.

There was a new and excellent Philine in the person of Thalia Sabanieva. Lothario, the wandering minstrel, was impressively portrayed by Leon Rothier, and Ellen Dalossy was admirable as Frederic.

Angelo Bada, James Wolfe and Louis D'Angelo were cast in the smaller roles. Elizabeth Mayer and the Corps de Ballet

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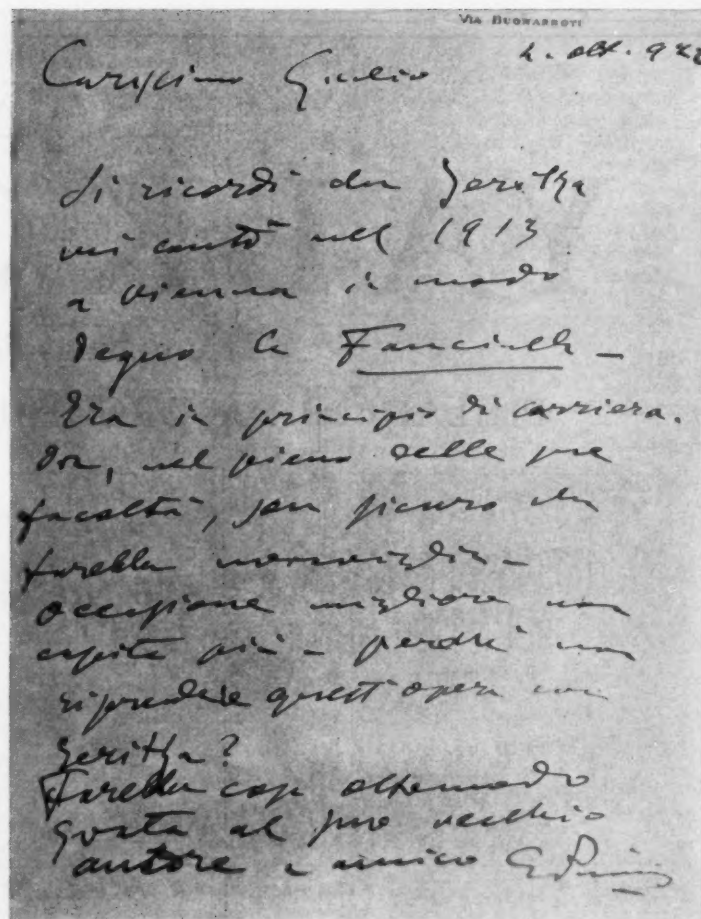
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LETTER FROM PUCCINI IN WHICH THE FAMOUS COMPOSER SHOWED THAT HE DESIRED JERITZA FOR GIRL OF THE GOLDEN WEST

Viareggio, Via Buonarroti, Oct. 2, 1922.

Dear Giulio:—

You remember that Jeritza sang in 1913 in Vienna in a worthy manner the Girl. She was then in the beginning of her career. Now, in the fullness of her gifts, I am sure that she would do wonders.

A better occasion will not arise—why not give this opera with Jeritza?

You would do a very gracious act to your old author and friend.

(Signed) G. PUCCINI.

did the gypsy dance in the first act. Louis Hasselmans conducted.

### SUNDAY NIGHT CONCERT

The first Sunday Night Concert drew a large and responsive audience to the Metropolitan. A new concert set has been provided which is an addition optically. Wilfred Pelletier, the conductor of the evening, led the orchestra happily through excerpts from *La Forza del Destino*, *Snegourochka*, the *Petite Suite d'Orchestre* *Jeux d'Enfants*, by Bizet, and Tchaikowsky's *Eugene Onegin* Waltz.

There were tenor arias from *L'Elisir d'Amore* and *L'Africana* for Alfio Tedesco

and Armand Tokatyan; the *O Ciel Azzurri* from *Aida* by Nanette Guilford and one from *La Gioconda* for Julia Clausen. Marion Telva elected to sing a selection from *Le Prophete* and Lawrence Tibbett, fresh from his success of Saturday as the Sheriff in *The Girl of the Golden West*, sang arias from *Pagliacci* and *Herodiade*. Messrs. Tokatyan, Tibbett and Rothier did the third act trio from *Faust*; Dreda Aves and Julia Clausen the second act duet from *Aida* and Misses Guilford and Telva and Mr. Rothier the trio from the third act of *Les Contes d'Hoffmann*.

The artists were all in good form and the audience manifested much appreciation.

## Sokoloff Presents Two New Works to Clevelanders

Alfred Cortot Soloist

CLEVELAND, OHIO.—Alfred Cortot, who has twice before played with the Cleveland Orchestra, returned to appear as guest artist at the second pair of concerts.

As usual, Nikolai Sokoloff presented a varied and carefully planned program that included Chabrier's *Joyeuse Marche*, D'Indy's *Jour d'Ete a la Montagne* (first time in Cleveland), and the bright and colorful excerpts from *Le Carnaval du Parnasse* by De Mondonville, also new to Cleveland.

Mr. Cortot showed his skillful versatility by playing first the *Bach Concerto in F minor* and proceeding, later in the program, to the brilliant fireworks of the familiar *A minor Concerto* by Grieg. He was warmly applauded, as was the rest of the program.

### GENERAL NOTES

La Argentina, peerless Spanish dancer, came to the New Music Hall of the Public Hall to astound the city with her genius at managing her feet and a pair of castanets simultaneously. Her rhythms were extraordinary, almost incredible. Accompaniments were furnished by Miguel Bergion at the piano, playing arresting bits by Albeniz, De Falla, Granados and others.

The Roth String Quartet opened the series of the Chamber Music Society in the ballroom of Wade Park Manor, and delighted Cleveland's musical elect with its suave rendition of Mozart's Quartet in C major, the Beethoven Quartet in F major

and Bela Bartok's charming First Quartet.

The auditorium of the Euclid Avenue Temple was the scene of the joint recital by Marcel Salzinger, baritone, and Josef Fuchs, violinist, both of Cleveland. Mr. Fuchs played the Paganini-Kreisler Tempo di Minuetto, Gypsy Serenade by Valdez, Sicilian and Rigaudon by Francour-Kreisler, Bloch's Nigun, Introduction and Tarantelle by Sarasate, and Beryl Rubinstein's Scherzo Serenade. Mr. Salzinger sang Handel's *Where'er You Walk*, *Per Pieti* by Stradella, *La Danza* by Rossini, Flegier's *Le Cor*, *Waldeseinsamkeit* by Reger, *Traum durch die Dammernung* by Strauss, *Der Wanderer* by Hermann, and Massenet's *Elegie* and Schubert's *Serenade*, with violin obligato by Mr. Fuchs.

Arthur W. Quimby gave an organ recital at the Museum of Art, offering Bach's *Toccat*, *Adagio and Fugue in C major*, *Soeur Monique* by Couperin, Bach's *Sonata No. 1 in E flat major*, *Andante con moto* by Hoely, Chausson's *Priere*, *Requiem* by Harwood, *Scherzetto* by Vierne, and Boellman's *Suite Gothique*. E. C.

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## *Vorwärts, Berlin*

It is a known fact that the Concertgebouw Orchestra is unparalleled in the whole world, cannot, indeed, be other than unequalled. It is here a matter of absolute perfection. Only under extraordinary working conditions could such perfection be achieved. Extraordinary conditions! They are there in the person of Willem Mengelberg.

## *Deutsche Allgemeine Zeitung, Berlin*

When we hear the Concertgebouw Orchestra we have to admit that there is nothing like it in Europe. After the first evening given by our Amsterdam guests we were enthralled by the grandeur of an impression that can scarcely be expressed in words. Mengelberg was greeted with an unending ovation.

## *Der Tag, Berlin*

Everything that Mengelberg offered was immaculate. The network of voices was as clear as crystal.

## *Vossische Zeitung, Berlin*

The Concertgebouw Orchestra justified its reputation of being one of the best orchestras in the world. The tone it produces is inconceivably lovely. Only the really elect could interpret and conduct as Mengelberg does.

## *Acht Uhr Abendblatt, Berlin*

The evening was marked by sensational success. The players had to rise again and again in acknowledgment of the enthusiastic plaudits of the audience.

## *Berliner Börsen-Courier, Berlin*

Everybody ought to hear this Dutch orchestra. It is almost perfection itself; the acme of tonal beauty, the summit of orchestral discipline.

## *Berliner Morgenpost, Berlin*

It was a feverish experience, this performance, a tonal catechism of the very highest orchestral technique. Mengelberg and his artists were overwhelmed with flowers, wreaths and grateful enthusiasm.

## *Danziger Neuste Nachrichten*

The limitless applause, never-ending ovations, the enthusiasm with which everybody was carried away, must surely have far exceeded Mengelberg's wildest dreams. He was overwhelmed by this storm which met him.

## *Magdeburger Zeitung*

Our guests' fame was fully justified by their concert. The orchestra is indeed a wonderful concert instrument and the ovations which greeted it surpassed all customary moderation.

Upon his return to Europe after his last season's successes in America Willem Mengelberg made a tour of Germany with his Concertgebouw Orchestra. His success in every city visited was almost unparalleled. The following brief excerpts from press reports constitute an interesting record of his triumphs.



## *Hallesche Nachrichten*

Mengelberg built up Mahler's fine tonal architecture with marvellous freedom in phrasing and inconceivable beauty of tone. All the coloring in this idyll was gloriously expressed by Mengelberg. The Dutch guests were enthusiastically received.

## *Hallesche Zeitung*

The Kaufmännische Verein should be honoured for having engaged Mengelberg and his orchestra for a special concert last Saturday.

## *Magdeburgische Zeitung*

The orchestra which this conductor has trained to one of the best instrumental bodies in the world is the complement of his qualities. It is a complete organism, the separate members of which balance each other in wonderful harmony.

## *Magdeburger Generalanzeiger*

Gratitude and the greatest admiration of a community which flocked to this concert assumed the form of restrained ovations.

## *Volksstimme, Magdeburg*

They have already played for thirty years under Mengelberg's baton and are therefore so surely responsive to their leader's intentions that the resulting music they make is truly ideal.

## *Hamburger Fremdenblatt*

The almost unheard of tonal beauty of this glorious orchestra, as it developed in the climaxes of Tchaikowsky's symphony made this work radiate almost like a musical flashlight.

## *Bergisch-Märkische Zeitung, Elberfeld*

The striking qualities of this beautiful orchestral body were with one accord admired here too. There is a beauty of ensemble which is seldom achieved, and Willem Mengelberg knows how to play this wonderful instrument. There is unconditional discipline and, above all, the melodic essence, the singing quality and sincerity of sentiment come fully into their own.

## *Düsseldorfer Nachrichten*

Mengelberg, a master in organically developed construction, is just as able to restrain himself as to abandon himself. It was an accomplishment of the very first order which evoked the greatest enthusiasm from the audience.

## *Kölner Tageblatt, Cologne*

Even if one tries to force oneself to write a quiet, businesslike criticism of this tonal marvel, superlatives push themselves into one's pen.

## *Kölnische Zeitung, Cologne*

Not even a tiring tour can detract anything from this incomparably schooled orchestra. It took nothing from the beauty and fineness of instrumental tone, which is almost unique in Europe, over and beyond which, however, the audience is caught up in a fresh enjoyment of the works through the musical personality of Mengelberg. Warm and continued applause was accorded both the conductor and the orchestra.

## *Frankfurter Zeitung*

Willem Mengelberg again succeeded in inspiring the Amsterdam Concertgebouw Orchestra to the most brilliant performances thinkable. The crowded hall rose to them in stormy applause.

## *Frankfurter General-Anzeiger*

It would be impossible to improvise such music making even with the best orchestra in the world and the most gifted conductor. This uniformity of bowing, this unrivalled precision of attack, this unheard of elasticity of tone production can only be wrung gradually from even the most perfect ensemble.

## New York Concerts

(Continued from page 18)

the most success with her audience. Here she was allowed wide play of moods in which she proved delightful. The Casta Diva from Norma closed the program and was sung without transposition or re-arrangement in the original key.

### Guy Maier and Lee Pattison

It was indeed a happy thought to have Guy Maier and Lee Pattison present one of their programs of music for two pianos at the opening of the evening series of inti-

mate recitals at the Barbizon on Wednesday. The hall was crowded, and the program well arranged and entirely to the taste of the audience. The first number was Chopin's rondo in C major, the only work which the Polish melodist wrote for two pianos, the arrangement played being one revised and edited by Mr. Pattison. It was performed with all the delicacy and charm so necessary to the proper interpretation of this music. Following came the first series of the beautiful Brahms Love Waltzes and then the majestic Bach Fantasia and Fugue in A minor in the arrangement by Harold Bauer.

The Mozart sonata in D major was the offering for the second group, played with the assurance, unity of intention and fine regard for important detail of phrasing and expression which have made the work of these

artists so memorable. The final group ranged from the poignant Tears of Rachmaninoff and the realistic war picture of Casella—Standing Before the Ruins of Rheims Cathedral—to three little pieces of Stravinsky and the ever popular Blue Danube Waltzes, played from an arrangement freely adopted by Chasins from the Schulz-Eyler version.

By special request the pianists performed the feat of playing simultaneously Chopin's Black Key and Butterfly etudes. The applause was so insistent that the number had to be repeated. There were three encores at the close of the recital, one of them Mr. Pattison's impressive arrangement of the Coronation Scene from Boris Godounoff. Altogether a highly enjoyable recital, listened to by an audience which did not fail to recognize the technical skill and sterling musicianship displayed by this remarkable pair of pianists.

### OCTOBER 31

#### Sylvia Lent

Sylvia Lent's seasonal recital at Town Hall comprised an interesting series of violin compositions, imbued particularly with the especial charm of a very talented young artist.

A Mozart Concerto initiated the audience into a happy frame of mind by the smartness and clarity with which it was executed.

There followed the Brahms Sonata No. 1 in G major melodious, minus the cloudiness of some of this composer's works, and breathing an aristocratic gentility wholly inveigling in its charm. But let it be recorded that through the nimble fingers of Miss Lent a large audience was caught in the mesh of subtle tones that fell from her instrument, retained by their colorful spirit and released with a definite feeling that the Sonata had been excellently handled. Mr. Frank Bibb, who is an ever welcome associate at the piano, was worthy and competent to an exciting degree of satisfaction, both here and elsewhere.

A closing group, bringing forth a flare of technical fluff, as well as some opulent tonal effects, drew lengthy applause—so lengthy in fact that four encores were added to the regular program.

Miss Lent, since coming before metropolitan audiences, has greatly increased the scope of her violinistic endeavors. She is equipped for the best work in her field and demonstrates her gifts in a sure and capable fashion. Her later recitals should bring much of interest.

#### Philharmonic-Symphony

Arturo Toscanini led the Thursday-Friday (repetition) programs of the Philharmonic-Symphony orchestra, Carnegie Hall, October 31 and November 1, leading off with Berlioz bombastic Harold in Italy symphony, with viola obligato played by Mr. Pollain. Everyone did all possible to give life to the work, but outside its acknowledged mastery orchestration, there is little body to the work. Sweetly sentimental melody, dif-

fuse phrases and orchestral crashes do not cover the lack of something to say. At the close the conductor led Mr. Pollain to the front—a well-deserved tribute to his playing. It was different with the simple Mozart melody, followed by the eight modern variations, by Adolf Busch—clever music, full of surprises; also was it different in the sara-bande by Roger-Ducasse, who has in this work a poem of beauty, with effective use of distant human vocal parts, (soprano, alto and tenor) sung off-stage by voices from the Schola Cantorum. Especially was the close of this work full of shimmering beauty. The finale of the concert consisted of Sibelius' tone-poem, Finlandia, a work of spontaneous brilliancy, buoyant, full of life and imagination; few of the Nordics have Sibelius' fiery soul. Outburst of appreciative applause several times during the evening caused the conductor to call on his men to share in its acknowledgment.

### NOVEMBER 1

#### Reinold Werrenrath

Reinold Werrenrath made his first seasonal bow at Carnegie Hall Friday evening. His recital was also the first of the Judson Celebrity Artists' Course. And so to more important details. Mr. Werrenrath, one of the most intelligent and sincere artists of these strange days, sang as an intelligent and sincere artist sings. Singing with apparent feeling—well calculated enough to allow one who cares to find it a clear view of Mr. Werrenrath himself, standing sure and unmoved in back of his song—he brought his hearer with him where he would.

He sang first the Four Serious Songs of Brahms. Could anyone else have colored the strange mysticism, the haunting questioning of Brahms' music more finely? The Grieg songs, too, which were sung in Norwegian, became gay short lived moods, or restrained, ecstatic moments, as Grieg had bidden.

A number of Scotch airs were less interesting. Perhaps there was too little variety in style in them. An aria from Sullivan's Ivanhoe and the inevitable final group of American songs completed Werrenrath's program. There were swash-buckling songs—Tumbling Mustard, (written for him by Hazel Felman); The Happy Man by Thomas P. Dunhill; and the most worthy of them all, Money, O! by Michael Head. And sentiment (together with fine, legato singing) in The Other Garden, also dedicated to Mr. Werrenrath by Valbert P. Coffey, and Sunday (Molly Carew), as old-fashioned and quiet as it should be.

Herbert Carrick played the piano accompaniments with his customary simplicity (or is it lack of show) and with a comfortable sort of surety.

#### Maazel

A cordial and representative audience greeted Maazel, Russian pianist at Town Hall, when he made his appearance in a piano recital after several years' absence from this country. Since that time the pianist has been in Europe from where there have come reports of his sensational successes. It was with particular interest, therefore, that the writer attended the concert and heard him perform a program of much interest and variety.

One is immediately intrigued with the artist's presence for he grips the imagination by his dark, retiring, pensive appearance and poetic face. Also of interest, at first glance, was the unconventional arrangement of his chosen offerings which listed Schubert's Impromptu No. 1, in C minor, Mozart's Fantasia in C minor, Brahms' Rhapsody in G minor, thirteen of Schumann's Childhood Scenes, four Chopin Preludes, the same composer's B minor Sonata and a concluding group with MacDowell's March Wind, Ravel's Pavane pour un Enfant Defunte, Chassin's Rush Hour in Hongkong, Blumenfeld's Left Hand Study and a toccata of Saint-Saëns.

Justifying his first impression Mr. Maazel proved to be an extremely interesting pian-

(Continued on page 25)

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ist. He has thought out his music not only poetically but with a tinge of philosophy, indications of which he gave in the Childhood Scenes. These thoughts he conveys with sincerity and clarity. His tone is full and well-rounded, his phrasings are well defined, and his poetic expressions leave one with a sense of exaltation. This fact the listener experienced in his Chopin interpretations, especially as he progressed in the sonata.

Although he follows the indications of the composer the pianist has much originality and it was because of this faculty that he invested the Brahms Rhapsody with a brilliancy and elan seldom noted. Mr. Maazel is an artist of many colors and moods, of deep felt emotions, and of a restlessness indicative of inner surgings which lead to artistic heights. All these things he has in control, and articulates them through the medium of his exceptional technic and sensitive rhythms on this occasion notably so through the MacDowell March Wind and Chassin number. One also noted the capacity for wistfulness of sentiments and touch in the Debussy selection, and, in fact, the concert closed leaving the listener conscious of a melange of impressions created by an artist who is completely an artist by virtue of his innermost feelings and technical accomplishments.

### NOVEMBER 2 Philharmonic-Symphony

The Saturday evening performance of the Philharmonic-Symphony Orchestra brought again René Pollain as the viola soloist for the Harold in Italy opus of Berlioz. Mr. Toscanini likewise included on the program a Mozart Adagio and Fugue, as well as that novel but interesting piece of writing, Tomasini's Variations on the Carnival of Venice theme.

Siegfried's Rhine Journey made an appropriate close and was given with the erudition and fulsome metropolitan audiences have learned to expect from the gifted Italian.

### Eddy Brown

An ambitious and taxing program, ably and effectively played, was that of Eddy Brown at his recital at Carnegie Hall last Saturday afternoon. Numbers by Vivaldi, Bruch, Bach, Bloch, Schumann, Josef Bonine (the violinist's accompanist) and Paganini, all were given careful and sympathetic interpretations by the recitalist.

### Philharmonic Children's Concert

A collection of interesting and instructive slides, explanatory remarks by Mr. Schelling concerning each composer, and weak but, nevertheless earnest attempts at joint singing by the youthful audience, made the children's concert of the Philharmonic-Symphony Orchestra, under the direction of Ernest Schelling, a delight.

The program contained Mozart's overture to The Marriage of Figaro; fugue from the string quartet, opus 59, by Beethoven; pizzicato ostinato from Tchaikowsky's fourth symphony, and Smetana's overture to The Bartered Bride.

A twelve year old violinist, Giulia Bustabo, made her New York debut on this occasion, playing with orchestra the first movement from Wieniawski's concerto No. 1 in F sharp minor, performed with truly distinctive technical facility and musical insight, and with an assurance far beyond the artist's years.

### Hall Johnson Negro Choir

The Hall Johnson Negro Choir again delighted a large and representative audience at Town Hall with one of its inimitable Spiritual and "blues" recitals. Many of the old familiar tunes were reheard and some not so familiar. There was Balm in Gilead, Good News, Some o' Dese Days, Leanin' on Dat Lam', Oh Lord Have Mercy on Me, My God Is So High, and many other Spirituals, together with a curious group consisting of St. Louis Blues, and Mists from Foggy Bottom, introducing a form of "blues" singing unusual and effective. It is impossible to judge a body of this sort by ordinary choral standards. There is such richness of tone, such variety of tonal coloring, startling rhythms and interesting use of solo voices, that it stands in a separate category. Hall Johnson, the conductor and arranger of the chorals, has done a remarkable work in both particulars, making remarkable settings for a remarkable group of singers. It is hard to pick the highlights of the program, but few more beautiful things have ever been sung than the Spiritual, Oh, Lord, Have Mercy on Me, fairly throbbing with deep fundamental appeal, or, in striking contrast, the jubilant chorus of Good News. The Hall Johnson Negro Choir is certainly one of the outstanding choral bodies of today, exotic in its appeal, and a striking example of earnest artistic effort.

### NOVEMBER 3

### Friends of Music: Benno Moiseiwitsch, Soloist

Departing from its usual custom the Society of the Friends of Music presented a

program that was mainly instrumental at its second concert of the season at Mecca Auditorium. Benno Moiseiwitsch was the brilliant soloist in Schumann's piano concerto. The orchestra played Mendelssohn's rarely heard Italian symphony, and the concert closed with Johann Strauss' Wine, Women and Song waltz in the choral version.

Mr. Moiseiwitsch, one of the "wonder children" whose development into a genuinely great artist was sure swift and complete, gave a noble, stylish and thoroughly edifying performance of the Schumann piano classic. The stentorian chords in the opening, so often the downfall of pianists, were enunciated with commanding authority and sureness, and from then on there was a succession of brilliant soulful pianism such as only few are capable of. The charming Intermezzo was delightful, and the rapid finger work in the Finale was of the limpid, scintillating type that is sheer pleasure to hear. It is superfluous to say that the enlightened Friends of Music audience appreciated Mr. Moiseiwitsch to the utmost.

In the Strauss' number the chorus did its customary excellent work. Mr. Bodanzky, who deserves praise for reviving Mendelssohn's beautiful and neglected symphony, conducted with his usual authority.

### The Barbizon

Eugenia Wellerson, seventeen year old violinist, played a pleasing program at the Barbizon tea-recital on Sunday, including numbers by Nardini, Saint-Saens, Gluck-Kreisler, Brahms and Sarasate. As usual, the concert was broadcast.

### Philharmonic-Symphony

Hans von Bulow's celebrated observation that there were no great orchestras, only

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ber, Respighi's pictorial Roman Festivals, in which this composer has again demonstrated his ability to write effective music without selling his birthright as a melodist for a mess of counterpoint. A very large audience gave abundant evidence of its enjoyment in the proceedings, recalling Mr. Toscanini again and again.

### Ezra Rachlin

Another infant prodigy was introduced to a Carnegie Hall audience on November 3, (Continued on page 34)

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## SOME COMMENTS OF THE PRESS

On Mr. Ross's New York recital in Martin Beck Theatre  
October 27, 1929

"He has charm and refinement of style. His tone possessed sweetness and warmth. Firm rhythm, well-developed technique and a precise feeling for pitch were apparent in every item offered."—*New York Evening World*.

"He showed a pleasing tone, dependable technique and excellent taste."—*New York Herald Tribune*.

"He revealed a tone of romantic softness. His playing fell easily on the ear."—*New York Sun*.

"His program was performed with good tone, technical facility and praiseworthy musicianship."—*Brooklyn Daily Eagle*.

"He has noteworthy technique. The difficult double-stops in the Brahms sonata were handled with delightful precision and delicacies of tone."—*New York Staats-Zeitung*.

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# CHICAGO CIVIC OPERA OPENS SEASON WITH AIDA IN ITS NEW TWENTY MILLION DOLLAR HOME

A Glorious Dedication—Theater Surpasses in Appointments and Equipment Any in America—Acoustics Perfect—Society Turns Out in Large Numbers—House Sold Out Months in Advance—Event Comes Up to Expectations of Everyone—Samuel Insull, Guiding Spirit, Congratulated—Architect Graham Praised—Cast Headed by Raisa, Van Gordon, Marshall, Formichi, With Polacco at Conductor's Desk, Justified Aida as Opening Bill—Stage Pageantry Obliterates

## Remembrance of Auditorium.

By RENE DEVRIES

CHICAGO.—The eyes of the musical world were focused on Chicago on Monday night, November 4, when the city by the lake on that memorable evening dedicated to its citizens and to hundreds of visitors its new



THE NEW CHICAGO CIVIC OPERA HOUSE (front view)

opera house, which harbors its own company—the Chicago Civic Opera. When three years ago Samuel Insull and the board of trustees of the Chicago Civic Opera decided to provide a new and permanent home for the Chicago Civic Opera Company, they instructed the architects to build a theater which would surpass in appointments and equipment anything existing in the musical world. Writing these lines right after the first performance in the new house, one must state that all the specifications made by the board of trustees were well carried out, as from the standpoint of comfort, audibility, mechanical and electrical equipment, all is so perfect that one has only words of praise for the architect and his associates. Every seat in the house has a full view of the working stage, and it is stated that even those seated in the back rows of the upper balcony found nothing lacking for their comfort or convenience. The seats throughout the house are of finest materials obtainable and so comfortably upholstered as to add to the enjoyment of the spectators. The drapes and decorations from the topmost corner of the huge auditorium are lavish, the aisle carpetings soft to the tread and the whole interior resplendent with colors so well blended as to please the most critical eye.

The entrance to the Civic Opera House is situated at the southeast corner of the building, facing Wacker Drive. There is a colonnade of octagonal piers, giving protection from the weather, along the entire east side of the building. The decorative character of the colonnade is modernized Corinthian, so modelled as to include a suggestion of the lyre. At the main entrance to the opera house there are five doorways worked out in a scheme of bronze and marble. The outer lobby is in marble and has a vaulted ceiling in gold. From the lobby five bronze doors open into the grand foyer.

The entrance to the main floor is from the vestibule opening out of the grand foyer through six wide doors at the head of six aisles leading from the back of the house to the orchestra pit. Entrances to the boxes, the dress circle, the balcony and upper balcony are in corresponding positions on their respective floors and three large elevators obviate the necessity of climbing stairs to reach any seat in the house.

The auditorium seats 3,285 on the main floor and the two balconies and 186 in the thirty-one boxes. Rich simplicity is the keynote of the decorative scheme throughout the entire house.

Between the acts, when the great steel curtain came down, instead of the usual drop, one was astonished by one of the greatest paintings for this type of curtain, representing a pageant of all kinds of people, taken out of the best known operas in the repertory. More than thirty operas can be identified. The color of the curtain and the decorative motifs in it work out in harmony with

the color scheme of the house as a whole. The acoustics in the new Civic Opera House may be pronounced perfect and the results speak volumes for the intelligence of the architects in copying the remarkable acoustics for which the old Auditorium was so justly famed. Our judgment on this point is endorsed by the verdict of the public.

The stage measures seventy-five feet in depth and 120 feet at the widest point, and the working stage is fifty feet in width. It would take too long in this report to explain here every device invented for the improvement of stagecraft and the speeding of scene changes, but that modern science has facilitated the work of the technical and stage directors of our company was fully demonstrated on the opening night. The lighting of the stage and house is unique and well deserves a special article. In front of the curtain, the lighting operator controls the stage and house lighting and in front of him on each side are arranged dials, knobs, tumbler switches, indicating lights, so at all times the complexities of stage lighting are under perfect control, lights of various colors fading and brightening at various points and at proper moments. For lighting the stage there are one hundred and forty-one individual lighting circuits, each including lights of but one of the four colors used on a theater stage—amber, white, blue and red. A method has been devised to govern all the lighting circuits through one knob. The same system is followed with the house lights of the theater.

Equipment for an orchestra of 120 is included in the huge orchestra pit. The architects provided for space beyond the demands of operatic performances, and the plan includes a pipe organ, which has been installed back of the grill. This organ has been especially designed to meet the requirements of grand opera.

All in all the new twenty million dollar home of the Chicago Civic Opera Company is a monument to cultural advancement of which Chicago and the entire United States may well feel proud, and congratulations to Samuel Insull, the guiding spirit of the opera, for all that he has done are the just due of a man, who, though a magnet in many enterprises, has shown himself also an artist of the highest attainments in choosing men who would carry out his ideas. Mr. Insull also must be praised for making Chicagoans feel that part of the institution belongs to them; for when, in some fifteen years the mortgage will be lifted and the preferred stock called in, the income from the great forty-five story building will be used to produce grand opera on a lavish scale for future generations. Mr. Insull has made this statement on many occasions—he now reiterates it. Permanent opera in Chicago is thus assured; likewise the foundation of a fund for the education and training of young artists in the different phases of grand opera. A school for the ballet has been established. For all those achievements Chicagoans should be very proud of a citizen whose vision and foresight has provided for them not only a beautiful theater, which stands today as a model, but also has planned that the revenue will some day pay any deficit.

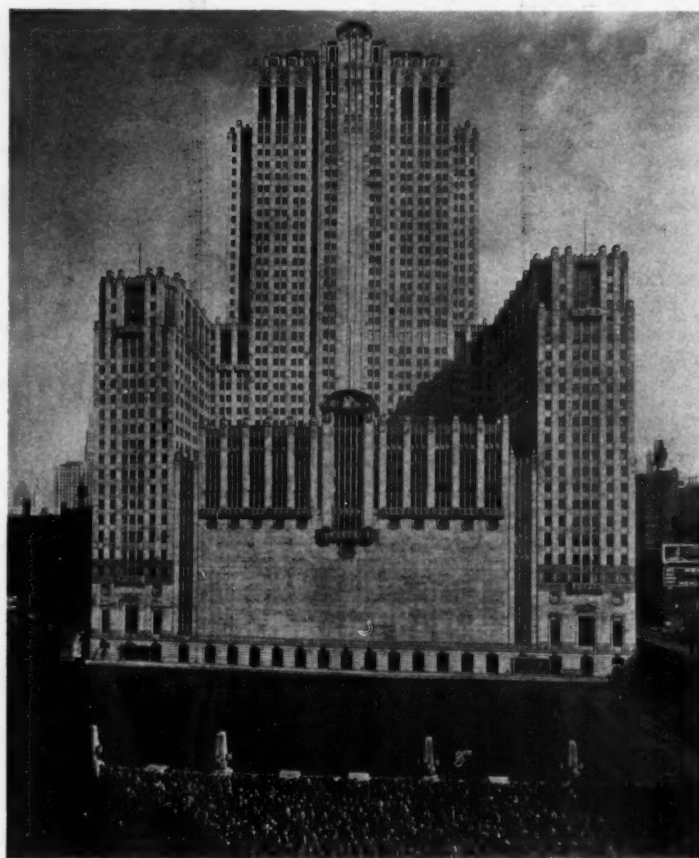
### THE EVENT

The police department, the railways, the elevated, street car and motor bus lines co-

operated in every possible way with the Chicago Civic Opera Company in the problem of handling traffic, and but few were not on hand when the performance began.

Quite a few in the audience recalled the opening of the old Auditorium some forty years ago, when Adelina Patti was the chief attraction on the stage and Harrison, then President of the United States, was the honored guest. Today's society-matrons were in those days debutantes; with the aid of their wealthy husbands they have made possible

year is not different from the preceding one, yet this year, due to the dedication of the theater, it may be looked upon as by far the most important musical event in many years. The opening of the opera season lends color to the social calendar. It also helps business and it gives occasion to many debutantes to shine as young social buds among an audience made up of various elements in our operatic coterie. All the high lights of society were there—our bankers, our merchants, our lawyers, our doctors—in fact, every prominent man or woman who could buy a ticket was present, though many were turned away, as the house had been sold out months in advance. But tomorrow is another night, and it is to be hoped that to-



REAR VIEW OF THE NEW CHICAGO CIVIC OPERA HOUSE

Chicago's owning such an opera company. Where forty years ago Michigan Avenue and Congress Street were crowded with carriages, bringing to the Auditorium the elite, politicians and bankers, lawyers and doctors, on Monday night, November 4, they came in automobiles, and others down the social scale came by public conveyances of all descriptions. When they reached the scene of the big celebration they found everything working in perfect order. The ushers, well trained, showed the spectators quickly to their respective seats and everything moved with absolute precision.

The opening of an opera season year after

morning and every night of the new season will have the sold-out sign and as distinguished an audience as the one that witnessed the launching of the new opera house.

### THE PERFORMANCE

We may have gone out of our department in giving a detailed description of the house, but knowing that the MUSICAL COURIER is an international paper and that our readers in Europe, in South America, in China, as well as in Asia or anywhere else where music is known, may want to get an idea of the theater itself, we took some of the space allotted us to cover the performance in giving



Mishkin photo  
GIORGIO  
POLACCO



De Guelde photo  
ROSA RAISA  
as Aida



Daguerre photo  
CESARE  
FORMICHI



Daguerre photo  
CHASE  
BAROMEO



Moffatt photo  
VIRGILIO  
LAZZARI



Moffatt photo  
CHARLES  
MARSHALL



Daguerre photo  
CYRENA  
VAN GORDON



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some of the details which were placed at our disposal by the press department of the company.

Fresh from triumphs in South America, where she sang recently at the Colon Opera all the roles in her lengthy repertory, Rosa Raisa, chosen by the management for the dedication night here, sang the role of Aida with that opulence of tone for which she is famous on several continents. Raisa has been the idol of the Chicago public for many years and they gave her such a reception as to assure her of their loyalty and of her own popularity. The diva rewarded them with such singing as she has probably never delivered before, and if here only her entrance phrases and the Nile Scene are singled out as praiseworthy achievements, her vocal delivery and superb phrasing in concertized numbers, duet and solo work could equally be praised, as she sang eloquently from the beginning of the opera to the very end. Always giving of her very best, the bigness of her tones stunned the ear, while in her pianissimos the charm of her voice gripped the heart and accelerated the pulse. It was a big night for every participant, but especially for the one who had the titular role.

Cyrena Van Gordon, one of the most beautiful women on and off the stage, was Amneris, and many a princess of antiquity as well as of the modern time would have been happy to delight the eye as did the Junoesque Cyrena Van Gordon. It may be that Rossini was right, in his time, when he stated that an operatic singer needs only one thing—a voice. Since his days opera singers must not only have a good voice, but must also be fine singers. It is also necessary nowadays that they know how to act, how to enunciate, and to top it all, portray a personage as realistically as possible, and all those things Miss Van Gordon did exceptionally well. Therefore her personal success.

In such roles as Amonasro Cesare Formichi is really a king among baritones. In glorious fettle, he made his king of the Ethiopians as forceful vocally as histrionically. In the ensemble of the second act and in his big scene in the third he was a potent factor in making his work come up to the occasion and to all expectation. Formichi may not be looked upon as a refined courtier, but then he plays only roles that demand a vigorous man, one who could use the ax better than he could the dagger, one who could make up better as the perfect villain rather than the perfect lover, and all in all a man who can represent Amonasro as probably the author conceived him. His huge success was justly deserved.

The Radames of Charles Marshall is no novelty to Chicago audiences. True, in the last decade other tenors have been cast in the role now and then, but it can be said without fear of contradiction that Marshall holds the record with the company for the number of performances in which he has been cast as the captain of the guard in Verdi's Aida. The management, therefore, must like him very much in the role and the public has so long been used to his manner of singing as to accept him at his just value and to receive him cordially whenever he allows his tones to have full sway, especially when reaching high altitudes. The public is alike the world over, it wants a tenor robusto to possess a heavy baritone in the lower register and to produce full throated A's, B's and C's, and certainly those tones are not lacking in Marshall's vocal equipment. After his singing of O Celeste Aida, he drew such plaudits as come only to conquerors, and yet Radames had not yet begun war against the Ethiopians.

Mr. Marshall may be congratulated for having reduced considerably and we must state that he looks more convincing today than he did formerly. We can well understand now the infatuation of Aida and Amneris for Radames, while heretofore we had to draw upon our imagination. The "fat" tenors of yesterday are slowly disappearing and their return to the operatic stage may be a long way off in these days when calories are carefully counted.

You will recollect that last year, when Hilda Burke first sang the role of the Priestess, the writer, not being acquainted with her luscious voice, praised her anonymously for her excellent work, which she duplicated on this occasion and which caused much comment during one of the intermissions, her name being on many lips.

It would be interesting to hear from Virgilio Lazzari how many times he has sung the role of Ramfis, the high priest, as we don't recollect to have seen another bass in the part except on rare occasions and the oftener we hear Lazzari in it, the more we like him. He sings such roles with great dignity, his priestly walk adding nobility and his voice carrying the note of unction so well expressed by Verdi in his immortal music and so well given by this uncommonly fine basso, whose popularity here and at Ravenna has grown by leaps and bounds in the past three years.

Though on the program, as in the score and on the billboard, the name of the King

## SAMUEL INSULL MAKES PUBLIC STATEMENT

President of the Chicago Civic Opera Company Tells of His "Dream That Came True" and Thanks Those Who Have Helped to Make the Gigantic New Opera House a Reality

Because the people of this city backed an idea with their faith, their credit and their money, the permanent home of the Chicago Civic Opera Company will be opened tonight. This opening concludes the first part of an undertaking which has been called "a dream that came true." What it marks in fact is a splendid gift from Chicagoans to Chicago and to the world at large.

To make tonight's opening possible, good citizens of Chicago have lent their money and their faith and their credit to the extent of \$20,000,000. Even in these times, this is not a negligible sum. Half this sum, \$10,000,000, was actually subscribed in money. Ten thousand persons joined in making this subscription (to the preferred stock of the "20 Wacker Drive Building Corporation") and to these are due the grateful thanks of all the people of Chicago and of all the people who come to Chicago for the enjoyment of opera.

Upon the behalf of my associates in this venture, and upon the behalf of the members of the Civic Opera organization, I do thank this gallant 10,000, and I hope I will not be considered presumptuous if I assume to thank them upon the behalf of the whole people of Chicago as well.

Behind this legion of 10,000 there is another band to whom the thanks of all of us are also due. I mean the guarantors of the Civic Opera Company, numbering now about 3,200, who made the whole thing possible. Many of these are among the 10,000 subscribers to the \$10,000,000 building fund, but many are not. Whether they are or whether they are not, it was the faith, the steadfast support, of the guarantors which was responsible for the idea of a new opera house and which inspired all of us to carry that idea through.

I also think a word of appreciation is due the Metropolitan Life Insurance Company for its faith in lending an additional \$10,000,000 to carry out our project, for while we feel that company is amply secured for its loan, we are nevertheless grateful for the money and the sound business sense of the institution which loaned it.

By all who have seen Chicago's opera house, we are assured of its beauty and that provision has been made for the comfort and enjoyment of those who will fill its seats; also that it is equipped to give productions of the very highest standards and even to set new standards in operatic achievement. We hope that this is so. But merely to build a beautiful house and give it the best equipment possible was not the fundamental idea of the undertaking. That idea was, and still is, to give opera an abiding place in Chicago, and, through the Chicago Music Foundation, the organization of which has already been announced, to train and educate men and women for the production of opera and thereby make Chicago a music

heads the list of the characters, with the exception of the role of the messenger (which was sung by Giuseppe Cavadore), we place last in this review the father of Amneris, as in point of importance it ranks next to the messenger. So we join Baroneo with Cavadore in rounding up excellently a cast, if not stellar, sufficiently meritorious for such an important event.

At last it would seem that the Chicago Civic Opera management has discovered a ballet master who knows his business, and ballet girls who not only look good, but know what is demanded from them in the art of Terpsichore. The incidental dances of Laurent Novikoff, Ruth Pryor, Julia Barashkova, Edward Caton and the ballet were greatly to our liking. We understand such a ballet and by that fact enjoyed it greatly. The Chicago Civic Opera is right in giving a big place to the ballet; it has its reason to be in grand opera and no doubt one of these days the powers that be at 20 Wacker Drive will see to it that one night of the week is given to ballet performances. Friday would be an excellent night for such presentations and novelties galore as well as ballets already presented could be given for those who enjoy that sort of entertainment.

Whether Polacco is greatly liked in Chicago is a question conclusively solved, as the public gave him such a reception when he walked to the conductor's stand as to reassure him that the Chicago public greatly admires him not only as a conductor, but as a man as well. The outburst of applause seemed to have moved Polacco, as his opening tempo was a little fast; but when he got hold of himself and mastered his emotions, he directed the performance of Aida with that musicianship and showmanship for which he is so well noted. Polacco always emphasizes beautiful passages, and though one would have difficulty in finding mediocre music in Aida, naturally there are here and



Photo © Samuel Insull

SAMUEL INSULL

center worthy of its place in the world's affairs; also to make this adventure self-supporting. We have given it the home and we think we are well along the road to the accomplishment of our second desire.

Of course that second desire cannot be gratified overnight. Twenty millions of dollars is a large amount of money to absorb. But "20 Wacker Drive" is a most desirable business building as well as an opera house. It will have a big rent roll, and the absorption of the debt upon it will be more rapid than most of us think, so that this splendid property, free from debt, may become, as originally intended, an endowment of the Chicago Music Foundation which will enable that organization to fulfill its mission.

As has also been announced, the new opera house is now the property of the Foundation, as a gift, and already the absorption of the debt upon the property has begun. Already a group consisting of Messrs. Stanley Field, Ernest R. Graham, Edward F. Swift, Donald R. McLennon, Bernard A. Eckhart, C. Ward Seabury, Mrs. Insull, my son and myself have placed 3,750 shares of preferred stock (\$375,000) at the disposal of the Trustees of the Foundation, and 2,000 other shares have also been placed at the disposal of the Corporation, a total of more than half a million dollars, to be used in wiping out the obligations of the building. To have

made this start before the house is opened, we think is auspicious.

Also, we have before us an example of how our plan for amortizing the debt of the opera house from our rent money works out. A few years ago, for necessary storage purposes, we organized the Opera Shops Company, and put up our own building. The Opera Company paid rent on this building at the rate of \$84,000 a year to start (just what we paid elsewhere), but now we are paying only \$30,000 a year and in a comparatively short time we will be paying just one dollar a year. I have faith, therefore, that the last half of our dream, if it was a dream, will also come true.

Before dedicating our new home, there is a group of men, it seems to me, who should be particularly thanked, and by name, for what they have done toward that dedication.

If you will remember, it was only on January 29, 1927 (the gala night of the 1926-27 opera season), that the idea for a new opera house was first publicly announced. Since that announcement the money has been raised, the site selected and purchased, the plans worked out and the building constructed.

The firm of Graham, Anderson, Probst and White was charged with working out the plans. The finished product is the testimony of that firm's devotion to its task, and especially of the contribution of Mr. Ernest R. Graham to a great accomplishment.

The John Griffiths & Son Company was given the construction contract. The wrecking of the old buildings on the site of our great new pile of masonry, cement and steel could not be begun until February, 1928. Look at it today for proof of industry and unflinching effort.

Then there is Mr. Stanley Field. Virtually, he has been superintendent of construction and everything else. His energy never failed; he always had time for the task imposed upon him, and he saw personally that things were done. His judgment in regard to all details of plans, furnishing and equipment was excellent, and his zeal lasted from the beginning to the end of the undertaking.

Upon my own behalf and in the name of the Civic Opera Company, I thank Mr. Field and the architects and contractors for what they have accomplished, and again I presume to thank them in the name of the people of Chicago and in the name of all who shall find enjoyment in the Civic Opera House and the Civic Theater tonight and hereafter.

And may I venture to suggest to those who have seats for tonight's performance that they come early. This new house of ours can be opened but once, and the raising of the curtain for the first time will, I think, be an event worth cherishing in our memories.

auspiciously and favorably launched and that it is the hope of all those who love grand opera to see the sell-out sign displayed now at the new Civic Opera House nightly until the close of the season late in January.

### Frederick H. Haywood Opens Busy Season in New York Studios

Frederick H. Haywood arrived in New York City on October 7 to begin what promises to be his busiest season. Besides having a large class of private students who require his attention, there are many demands made upon him for lectures on the subject of group voice training.

On October 24 Mr. Haywood appeared before the Rhode Island State Supervisors' Association at Providence and interested a large audience of teachers with his subject, Can Voice Culture Be Taught from a Pedagogical Standpoint? In his convincing manner he propounded the theory that it was not only a mere possibility, but also that the subject could be handled as definitely in a sequential lesson form as any of the academic subjects being given in the high schools. On November 2 Mr. Haywood gave the same talk before the Music Supervisors of the New York State Teachers' Association at Rochester.

Last Summer the Universal Song course was given at The Eastman School of Music, University of Rochester, the University of California Extension Division at Oakland and San Francisco, with Mr. Haywood as instructor; at the Penn State College, James Woodside instructor; at Rutgers University, New Brunswick, N. J., with Walter Butterfield as instructor, and at the University of Michigan, Ann Arbor, with Frank Showers as instructor. These are all Normal Courses for teachers and at each university two full credits were given for the course.

### Huss Artist-Pupils in Happy Program

The beauty of the serene autumn days was mirrored in many numbers of the program given by three talented Huss artist-pupils, Viola Steimann, William Sinclair Craig, and Jeanette Wiedman, assisted by Dorothy Steel, gifted young violinist, a pupil of George Porter Smith.

Viola Steimann has a sympathetic soprano voice and musical feeling. She gave delightful coloring to a Mozart aria and delivered Arne's When Daisies Pied and It was a Lover and his Lass (a charming Huss setting, in the Old English manner, of Shakespeare's text) with an attractively arch simplicity. A flair for the German Lied was unmistakable in her work; she sang Haydn's She Never Told Her Love and Schumann's Mondnacht with a lovely sustained vocal quality and that quiet intensity which alone makes the full effect in songs like these. Wolf's Verborgeneheit was delivered with authority and warmth of feeling. Experience will bring still greater freedom of delivery and the young singer should be cautioned in regard to the necessity for distinct enunciation; but it was significant, in an age of much bad vocalism, that in a program of some twenty songs there was not one tone

of the "acid" type so often encountered in sopranos in particular. The accompaniments were sympathetically played by Jeanette Wiedman, whose singing touch and artistry assisted in what was real "ensemble," first with the voice and then with the violin numbers which were played by young Dorothy Steel in a manner arguing well for an enviable future in the violin world.

William Sinclair Craig was noticeably successful, both in his Chopin numbers (which included the Military Polonaise, C sharp minor Valse, Revolutionary Etude and Schubert-Taussig Marche Militaire) as also in the Huss group, consisting of the A major Valse, Lake Como by Moonlight and Joy of Autumn, a stirring concert number. This group was preceded by Brahms' heroic G minor Rhapsody and E. Marion Sexton's graceful and melodic Concert Mazurka. Mr. Craig has a beautiful touch and ample brilliancy. His usually artistic pedalling was slightly blurred in a few places. There was much refinement, and such a true grasp of the inner musical elements of the numbers performed by these embryo artists that their efforts gave genuine pleasure to the large audience which filled the dignified and spacious auditorium of the Wyoming Lodge located on Westchester Avenue, upper New York.

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soprano, and artist-pupil of Mrs. Henry Holden Huss.

### Choral Opera Group Forms

Seven vocal teachers of this city—Susan S. Boice, Jane Crawford Eller, Jessie Fennell Hill, Hildegard Hoffman Huss, Florence Turner Maley, Lotta Roy and Amy Ray-Sewards—have formed a merger in order that the pupils from their respective studios shall have an opportunity to appear in productions during the year, to gain experience and at the same time find a medium for self expression outside the studio routine.

This organization has chosen the name Choral Opera Group. Every student as well as each teacher is a "cog" in the wheel of musical progress. The wheel is moving fast, as the first production is scheduled for January 17, 1930, at the Heckscher Theater, and the operetta to be given is Peggy and the Pirate, the product of two Americans—Geoffrey O'Hara, composer, and Geoffrey Morgan, librettist.

The student group will have the advantage of every phase of training, such as dancing, dramatic expression, eurythmic and stage technic, under competent specialists, in order to make them and the production a success. Radio appearances are assured.

This is a co-operative group and the slogan is "One for all and All for one."

### Frederick Tillotson a Baldwin Guest

On November 3, Frederick Tillotson, pianist, was the guest of the Baldwin Radio Hour, with Marjorie Speaks as another attraction.

Mr. Tillotson played compositions by Debussy, selecting the Children's Corner, Gardens in the Rain, and Minstrels, as his offerings. The pianist is now located in Boston where he teaches the Tobias Matthay method, naturally learned at the feet of the master; in that city and out West he conducts master classes and spends much time in composing.

Mr. Tillotson's playing denotes a master technician, a sensitive nature to colors and subtleties, and a particular adaptability to the tenuousness of Debussy.

Miss Speaks sang the aria from The Prodigious Son, and the delightful Fantoches.

### For Young American Composers

The American Academy in Rome announces its terms for the Frederic A. Juilliard Fellowship as follows: candidates must file two compositions with the society, not later than March 1, one either a string quartet or some ensemble combination such as sonata for violin and piano, trio for violin, cello and piano, or some less usual combination of chamber instruments; the other either for orchestra alone or in combination with a solo instrument. Neither songs nor short piano pieces will be accepted. The Academy reserves the right to withhold an award in case no candidate is considered to have

reached the desired standard. The competition is open only to unmarried men who are citizens of the United States. The winner will have the privilege of residence at the Academy (at Rome) and an opportunity for six months' travel each year.



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## Dr. Rodzinski Haired as New Conductor of Los Angeles Philharmonic Orchestra

Capacity Audience Tenders Him "Bravos" and Thunderous Applause—  
A Superb Program Given

LOS ANGELES.—Dr. Artur Rodzinski made his bow before a sold out house as conductor of the Los Angeles Philharmonic Orchestra, on October 24, in the Philharmonic Auditorium. Although not unfamiliar to the Los Angeles audiences, having given guest performances here twice, the conductor's appearance aroused much interest as to how he would go over as regular conductor. At the end of the first half the bravos and applause were thunderous, and Dr. Rodzinski was recalled again and again.

Beethoven's Third Leonore Overture was the opening offering and received a presentation that gave new vigor to this familiar work. Mozart's Symphony in G minor followed. While not read along strictly traditional lines it was unfolded with beauty and true Mozartian crystalline elegance. The applause was spontaneous and prolonged. When the spectacular Wertheim arrangement of Bach's Toccata and Fugue in D Minor, which was new to the Philharmonic Concerts, was played, there came a tremendous ovation of bravos and cheers.

Tribute having been paid to the classics, the second half of the program was given to the moderns, opening with Debussy's two nocturnes, Clouds and Fetes. The lacy, fleecy Clouds was a fine contrast to the Bach number, which increased with the Fetes and climaxed in the Respighi Feste Romane. This number has been played at the Bowl but the effect is always different within four walls. Very colorful, it lacks the beauty of the Pines and The Fountains of Rome.

The concert was a great triumph for Dr. Rodzinski. Many new faces appeared on the platform, notably Joseph Borisoff, as concertmaster, Henry Svedrofsky, last year's concertmaster is assistant conductor.

Socially the opening concert loomed as big as the opening night of the opera season, and the foyers were thronged long before the opening hour. Many dinners preceded the concert and the William Thorners gave a large reception at their home on Lucerne Avenue after the concert in honor of Mr. and Mrs. Rodzinski. It was attended by

several hundred people, leading lights in the social, the musical and the film world of Los Angeles. B. L. N.

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Jongleur with Philadelphia Grand  
Opera Company

PHILADELPHIA.—The Presentation of Massenet's Le Jongleur de Notre Dame by the Philadelphia Grand Opera Company on October 31 was a personal triumph for Mary Garden, who appeared in the title role. Miss Garden received enthusiastic ovations at her entrance and at the close of each act, from the large audience which filled almost every seat in the Academy. Her acting was superb from first to last, and her singing of the Alleluia du vin was excellent. The final Dance Before the Virgin was of course the dramatic climax and held the audience breathless.

The other two outstanding parts were Boniface, the cook, splendidly taken by Chief Caupolican, and The Prior, well portrayed by Ivan Steschenko. Chief Caupolican scored especially in the first act, in the song describing the various articles of food, and in the second act, when relating the legend of the Sage Bush. Both received loud applause. Mr. Steschenko's part, when denouncing the Juggler and describing the torments consequent upon his sins was finely done, as were also all his later smaller parts.

Albert Mahler as the Poet, Beniamino Grobani as the Painter, John Barclay as the Musician, and Arthur Holmgren as the Sculptor, were all good in the relatively small parts allotted to them.

Sally Gibbs, as the Apparition of the Virgin, was excellent. Mr. Mlynarski again distinguished himself as conductor, giving a splendid reading of the purely orchestral parts, as well as maintaining a fine balance

throughout. The stage properties were most artistic. M. M. C.

## Philadelphia Enjoys Unusual Artist

Sonia Gramatte in Triple Role as Violinist, Pianist and Composer, With Philadelphia Orchestra—Stokowski  
Conducts Delightful Program

PHILADELPHIA.—For the Philadelphia Orchestra concerts of November 1 and 2, Leopold Stokowski had selected a soloist who proved a distinct novelty, Sonia Gramatte, violinist, pianist, and composer, exhibited her talents in all three capacities as this one program. Playing only her own compositions, she first appeared as a violinist, performing her Elegie and Danse Marocaine, with orchestral accompaniment. Both were enjoyable, and evidenced a great gift. The Elegie with its sad theme was well contrasted with the primitive rhythm and barbaric melodies of the Danse Marocaine. At times the orchestration seemed a bit heavy, but the soloist had a good tone and played with great verve and assurance, facile tech-

nique and varied moods of interpretation. The audience received her most enthusiastically, recalling her many times. Her manner is delightfully unassuming and she acknowledged the many recalls with quiet modesty.

In the last half of the program Mme. Gramatte, as pianist, played her own Konzertstück with the orchestra. This number is decidedly brilliant, requiring power of tone and great speed. It was well played and earned another ovation for this gifted and versatile young musician.

Le Carnaval Romain by Berlioz opened the program. To it Dr. Stokowski gave a splendid reading, and the orchestra an equally good performance. Mr. Joseph Wolfe (new to the organization this season) played the English horn solo in the opening part of this number, and the equally lovely part in Debussy's Nuages, beautifully.

The Debussy compositions—Nuages and Fetes—were exquisitely done, the first so ethereal, and the second so descriptive. The work of the muted trumpets, and Marcel Tabuteau's fine oboe solo were high spots in these numbers.

As a close to this unusual program, came the always popular Wotan's Farewell and the Magic Fire Music from Wagner's Die Walküre. Needless to say, the interpretation of this great number was superb. M. M. C.

## Gabrilowitsch and the Detroit Symphony Present "New" Bach Work

Sunday and Children's Symphonic Series Resumed—Georges Miquelle,  
Argentina and Bauer Delight

DETROIT, MICH.—The second pair of subscription concerts given by the Detroit Symphony Orchestra, October 17 and 18, introduced Margaret Matzenauer as soloist. The opening number, heard for first time here, was the Concerto in D major for small orchestra, by Emmanuel Bach, and arranged by Maximilian Steinberg. It was given a fine rendition under the baton of Gabrilowitsch and though its simple, classic beauty may sound strange to some ears attuned to modern orchestration, yet it possesses a quaint charm all its own. The overture, Leonora No. 3, by Beethoven, was the next orchestral number, and the Cesar Franck Symphony in D minor closed the program. This latter work, not unfamiliar, gains new beauties with repeated hearings. Mme. Matzenauer was in glorious voice and sang with her usual artistry. Soloist and conductor were recalled many times.

That Victor Kolar is held in high esteem by the Sunday afternoon audiences was proven again by his reception at the first concert of the season, October 13. Applause was

generous and floral tributes lavish. As the program was, as usual at this first concert, one of request numbers from the Belle Isle concerts, it was a truly festive occasion with everybody happy. The numbers were: Prelude to The Mastersingers (Wagner), Carmen Suite, No. 2 (Bizet), Liebestraum (Liszt) and Valse Triste (Sibelius), The March of the Titans (Kolar), Overture to The Barber of Seville (Rossini), waltz, Gold and Silver (Lehar), A Medley of Favorite Airs (Victor Herbert), and the First Rumanian Rhapsody (Enesco). An interesting feature of the afternoon was the acceptance of autographed copies of the March of the Titans by officers of the University of Detroit's football team, known as the Titans, and to whom the march was dedicated.

The second Sunday afternoon concert was also without soloist. The first part of the program consisted of the Overture to The Marriage of Figaro (Mozart), Petite Suite (Debussy) and three musical pictures from

(Continued on page 37)



GIGLI

arriving from Europe on the S. S. Augustus, in time for the opening of the Metropolitan Opera season in which he participated as Des Grieux in Puccini's Manon Lescaut. With the tenor are Enzo, Mrs. Gigli and Rina. (Cosmo News Photo Co.)

## Last Minute News

### San-Malo Well Received in Vienna

(By special cable)

Vienna, November 4.—San-Malo, at the Grosser Musikverein Saal, made the season's first appearance. The hall was filled to utmost capacity with a most enthusiastic audience composed of connoisseurs. There was splendid applause after each number and an especially encouraging demonstration after the Paganini concerto. Morini.

### Coad in Recital at Ithaca

(By special telegram)

Ithaca, N. Y., November 4.—William Coad, now director of violin at Ithaca Conservatory, completely won Ithaca audience by superb playing in recital given in Little Theater tonight. The violinist played an excellent program with fine mastery and skill. G. E.

### Van Vliet Wins Ovation in Seattle

(By special telegram)

Seattle, Wash., November 6.—Cornelius Van Vliet, Dutch cellist, received a big ovation here at the opening concert, as soloist, with the Seattle Symphony Orchestra. Audience and press were enthusiastic over his remarkably brilliant and profound interpretation of Saint-Saens' concerto. Frank Slyde.

### Second Pirnie Recital in London

(By special cable)

London, November 4.—Donald Pirnie's second recital was an even greater success than the first. Audience was most enthusiastic. Critics praise his fine, powerful voice. C. S.

### Ysaye Praises Hart House Quartet

(By special cable)

Paris, November 5.—Ysaye, on hearing the Hart House Quartet play recently in Brussels, declared that there was nothing finer in Europe. Lucas.

### Chicago Girl Wins Coveted Prize

(By special telegram)

Chicago, November 6.—Lydia Mihn, coloratura soprano, who won the piano prize two years ago offered by the Chicago Musical College in competition at Orchestra Hall, has been chosen as one of the two students to be sent to Europe for the completion of their studies. Miss Mihn has been for four years a student at the Chicago Musical College with Isaac Van Grove. A complete story and biography of Miss Mihn will be published in the MUSICAL COURIER next week. Rene Devries.



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NEW YORK NOVEMBER 9, 1929 No. 2587

The modernistic composers appear to have held their public merely on margin.

A man who was known as "the father of Hawaiian music" is dead in Honolulu. Peace be to his ukulele.

Why do so many American daily newspapers have a department headed "Art and Music"? Is music not an art?

"Hear no evil, see no evil, speak no evil," was never invented as a proverb for prima donnas or vocal teachers.

Philosophy, said the mighty Plato, is music. And some music, says humble us, tries to reverse the Platonic proposition.

It is not true that a person can't be in two places at once. Many a musician dwelling on earth is in the clouds at the same time.

It had to come sooner or later. Gigli's name was spelled Gigle in the New York American of October 29. By any other name, however, Gigli sings just as sweetly.

As if the recent renewed break in the stock market were not bad enough, disquieting rumors have it that Respighi's La Campana Sommersa (The Sunken Bell) is to have an early revival at the Metropolitan Opera House.

Geraldine Farrar advises women who intend to become opera singers not to marry too early in their career. We advise them to marry any time they get the chance.

In Bath, England, water is still flowing through the lead pipes that were used in Roman times. England, it should be remembered, is also the country where the people never get enough of Handel's The Messiah, and still believe that opera should be given in the language of their land.

Several weeks ago, Arturo Toscanini announced the New York premiere, at a Philharmonic Orchestra concert, of the dance from The Basque Venus, an opera from the pen of H. H. Wetzler (formerly a conductor here) and which has been enjoying success at its many recent performances in Germany. For some reason, Toscanini temporarily cancelled his projected production of the piece. Meanwhile, The Basque Venus has been heard in Bremen, where the dance was applauded so long and so loudly that

it halted further proceedings for a considerable time, and at the end of the opera there were twenty recalls for the composer.

There are new models every year in motor cars and radios, but none in singing, piano playing or violin performance.

Should radio really succeed in killing public concerts, only second class concerts would be so affected—and without general mourning over their passing.

There are several hundred thousand unemployed in the United States but it is doubtful whether they could be paid to go to the concerts of most of the debutants.

All is not lost in Mexico. A Debussy concert was given recently in Mexico City in aid of the project to erect a monument to the lamented French composer.

To make this country less dollar minded and more symphony minded is the earnest and unceasing endeavor of those who have its best musical interests at heart.

The concert pitch of Europe, which has been trying to tune up ever since it went out of tune in 1914, has been interfered with again. Herbert and Ramsay insist on a new universal pitch.

The New York Sun remarks that "one of the chief compensations of autumn is that you can close the bedroom window and shut out the neighborhood radios." So that your own sounds louder?

When a critic—in New York—writes that Schumann's Manfred Overture is "somewhat clumsily orchestrated," one wonders how it could be less clumsily orchestrated and who would do the job?

Dame Nellie Melba sang for charity at Brighton, England, the beginning of October, after a seclusion (vocally) of two years. Reports say the famous voice still retains much of its golden timbre and is still surely guided by the extraordinary skill that placed it in the van of all voices years ago.

Small town editors of daily newspapers who refuse much space to music usually say that their readers are not interested in the subject. The truth is that the readers are interested while the editors are not. There is no other way for the editors to be convinced than to try giving more space to music. They would be surprised at the advantageous results.

Last Monday evening, Chicago opened its new opera house in a blaze of glory, and all opinions agreed that the edifice is a magnificent structure, a great theater, and a worthy home for the Civic Opera of Chicago. A full account of the event and the ceremonies and performance which celebrated it will be found on another page of the MUSICAL COURIER. Viewed from the New York angle, the reflection must arise that while our city keeps talking about having a new opera house, Chicago went ahead and built one, with the energy, courage and financial lavishness always characteristic of that wonderful city. Samuel Insull and his associates in the Chicago Civic Opera deserve the congratulations, thanks and support of every element in artistic America.

The festival in honor of Delius, blind and paralyzed English composer, came to an end last week at Queen's Hall, London, with a performance of his Mass of Life, performed by 100 instrumentalists and 250 choristers, under the direction of Sir Thomas Beecham, whose great admiration of the Delius music led to the holding of the festival. Sir Thomas did all the preparatory work with loving sympathy and the generous giving of his entire artistic talent, and it is a great tribute to London music lovers to report that the conductor was supported with tender and wholesome response on their part. Crowds attended the concerts and the composer was feted without stint. On the closing evening he received a memorable ovation, many of the audience weeping when Delius, seated in an invalid's chair in the balcony waved a feeble hand and expressed his thanks to the people he could not see. After receiving an honorary degree of Doctor of Music at Oxford this week, Delius was taken back to his retired home in France. The evening of his life should be more cheerful with his memories of the brilliant honors and loving attentions his countrymen heaped upon him during what probably was his last visit to his native land.

## European and American Jazz

Alfredo Casella has been publishing a series of articles on Music in the United States in L'Italia Letteraria. The fifth of these articles, which concerns itself with jazz, appeared on September 1 of this year, and excerpts from it have been translated for the Musical Courier.

Mr. Casella shows a remarkable understanding of America and American jazz, and he makes one acknowledgment which we have never before seen in print. It is as follows: "The further development of jazz is a problem which does not depend upon the European to solve, and I recall here the flights of Stravinsky, Hindemith, Ravel and of myself in an attempt to write a European conception of blues and fox-trots, and our complete lack of success."

That is not only a frank, but also an interesting, significant and important statement. It will probably surprise a great many Americans; for many of us have assumed that, whereas we might write jazz in its popular Broadway form, Europeans could, if they would, develop it into music of symphonic importance—and this in spite of the fact of the indubitable success of the Gershwin pieces.

On the other hand Americans who have traveled abroad have noted that European orchestras rarely interpret American music in the American manner; and when some years ago a jazz piece by Stravinsky was played at old Aeolian Hall, some American popular jazz composers who were present were reported to have expressed themselves freely in the matter, acknowledging that it was very nice music but certainly not jazz.

When Jonny arrived last year at the Metropolitan the consensus of opinion seems to have been that it also, though amusing, was far from being jazz. It may be then that there is really something in American training or the atmosphere of America—or perhaps freedom from tradition—that gives the resident of America, whether native born or not, the power to write this idiom, while even the best technically equipped European is unable to do so.

That the subject appears of importance to Europe is indicated by the frequency with which articles are written and published about it.

Within a fortnight of the publication of Casella's article in Rome the French musical magazine Le Menestrel printed a remarkably well documented article by Arthur Hoérée, under the title of Jazz and Its Influence Upon the Music of Today.

That Mr. Hoérée has made a complete and thorough study of jazz is evident; nor can it be claimed that he exaggerates its influence upon European composers. In view of this one does not care to risk contradiction of any of his statements, but is he quite correct in his use of the word "frequently" in the following: "Many of the composers of fox-trots, Irving Berlin at their head, are only mediocre technicians, and have had to call to their aid harmonists, orchestrators and pianists—American, but frequently (also) Russian, English, German or French." Certainly Ferdinand von Grofe, better known as Ferdie Grofe, who has long been recognized as one of the most important of the arrangers, is, in spite of his foreign sounding name, thoroughly American, a native we believe of Los Angeles, where he got most of his training.

In this article Mr. Hoérée includes an interesting list of jazz works by Europeans, as follows: Sonata for piano and violin, Ravel; Concerto for piano and orchestra, Honegger; Sonatine for piano and flute, Tansman; Etude de Jazz, Schulhof; Ballet by Poulenc. The fox-trot has been used in L'Enfant et les Sortilèges (Ravel), in Les Biches (Poulenc), and Le Fou de la Dame (Delannoy), in L'Ecran de Jeunes Filles (Roland-Manuel), in a cabaret scene in Dernier Pierrot (de Balte Rathaus), in the accompaniment of a film episode at the Royal Palace with music by the German Kurt Weill. Ferroud in Chirurgie introduces a Charleston.



# Variations

By the Editor-in-Chief

A great mass of correspondence buries this desk and here is a nice clean page to take care of the most interesting of the letters, clippings, and contributions.

Because of deference to age, first place shall be given to a communication by Bernardus Boekelman, which is of value in connection with the recent performance here by Alexander Siloti, of Liszt's *Danse Macabre*. Mr. Boekelman is ninety-one years old and dates from a period which enabled him to study in his youth with such celebrities as Moscheles, Richter, Hauptmann, Kiel, Weitzmann, and Hans von Bülow. Mr. Boekelman's letter reads as follows:

New York, October 27, 1929.

Dear Variations:

Being one of your earliest subscribers, I take the liberty to ask the favour of inserting, in your *MUSICAL COURIER*, the following information for the musical public:—Liszt's "Dance Macabre" was played by the undersigned on Dec. 2nd, 1877, (at one of the matinees of the late Dr. Leopold Damrosch, who showed his skill and enthusiasm for such a great work. I do not draw your attention for any personal reason, but because it is a historical fact.

I remain

Yours sincerely,

(Signed) Bern. Boekelman.

(Letter written by A. M. Clark, nurse.)

Mr. Boekelman, for many years a well known teacher in New York, came into particular prominence about thirty-five years ago through publishing an edition of Bach fugues, in which the contrapuntal voices were printed in inks of various colors, to enable students to follow the development more clearly. The idea is still good and might be revived with benefit to those most in need of it.

Another venerable letter writer gets second place in this budget. He is Albert Ross Parsons, aged eighty-two, and still teaching, at Steinway Hall. Mr. Parsons also studied with Moscheles, Richter, and Weitzmann, and in addition with Reinecke, Wentzel, Pappartitz, Kullak, and Tausig.

Here is the epistle of Mr. Parsons:

New York, October 26, 1929.

Dear Variations:

Your allusion in today's *MUSICAL COURIER* to a four hundred page book on "How to Misunderstand Music, Though Intelligent" reminded me of the irritation I feel every time that the Kamenoi Ostrow of Rubinstein comes over the radio. The well meaning announcer always informs the audience that the music portrays a sentimental experience of the composer with a fair lady while rowing in the moonlight and listening to the sound of distant church bells.

Quite different was the account I received straight from the composer. Kamenoi Ostrow was the name of the favorite resort of the Czar of Russia and his Court. Rubinstein was Court Pianist and on the occasion of one of his sojourns there it occurred to him to try to portray the personality of each of the ladies of the Court in a series of sketches for the pianoforte. The one to whom was dedicated the musical portrait that has become a favorite all over the world was a religious devotee.

Her portrait in tones begins with Supplication; next follows Meditation, and a climax is reached in a rapture of spiritual Exaltation.

It was characteristic of Rubinstein to tell me that he hated program music, but he had never been able to compose without a program in his mind.

Sometime, apropos of something or other, it may be interesting to send you Rubinstein's story of the origin of his *Ocean Symphony*.

Sincerely yours,

A. R. PARSONS.

If the name and address of the writer were not attached to this, who would believe it to be written in good faith?:

Phoenix, Ariz., October 17, 1929.

Dear Editor:—

Are the statements quoted below, concerning Handel and Haydn, correct?

THE FIRST AMERICAN PIPE-ORGAN

The first pipe-organ in America was installed in King's Chapel, Boston, Mass., in 1756, the gift of the King of England. After it was installed, it was found that there was no one in this country who could play it, so the king's royal organist, the celebrated Handel, was sent to the Massachusetts city to instruct someone in the art. Haydn, the royal choirmaster, followed later, and a series of concerts was given in old Boston by these famous musicians.

Your answer will be appreciated.

Yours truly,

ALEIDA V. PRESCOTT.

MRS. T.J. PRESCOTT,

37 Holly St.,

Phoenix, Arizona.

The correspondent should have added the source from which she quoted the information about Handel and Haydn. Perhaps the same fount could supply further remarkable data unknown to the editor

of the *MUSICAL COURIER* and to the musical world in general.

Aside from the fact that Handel and Haydn never were in America and consequently could not have given separate or joint concerts in Boston (the radio not having been invented at that time) the facts in the letter are absolutely correct.

Apropos of Handel, the *New York Times* said recently:

A Frenchman asserts that one of his countrymen wrote the music of the British national anthem, which, he insists, was sung by the pupils of Mme. de Maintenon as Louis XIV entered the chapel of St. Cyr. Handel is said to have heard the song at Versailles at a time when France and England were at war and to have presented it to George I without mentioning the authorship.

That makes the case for the hymn even worse than it was before, for the melody figured in pre-war days as the national song not only of England but also of Germany and several other countries as well.

Handel, as is well known, never cared what he did with or to the music of other composers. When he felt so inclined, he even passed it off as his own. He was referred to by a contemporary as "Handel, that magnificent thief." Taxed with musical pilfering on one occasion, he replied: "Yes, I took the melody because its jackass of a composer didn't know what to do with it. See what I made of the tune."

In our own days of legal protection Handel, were he alive, would be spending most of his time defending suits for plagiarism. There was no copy-right law in the period when the king of oratorio committed his depredations unchecked.

Freddie Schang, of the Metropolitan Musical Bureau, writes considerably:

Dear Variations:

After all, the season can't be said to have started until you receive your annual contrib. from me, and here it is:

Said Myra Hess to Harold Bauer,

"Your art is in its fullest flower."

"Do I admire your playing? Yes!"

Said Harold Bauer to Myra Hess.

Said Alf Cortot to Robert Schmitz,

"No Frenchman's name should rhyme with Fritz."

"It hasn't stopped me making dough,"

Said Robert Schmitz to Alf Cortot.

Said Ossip Gabby to Ruddy Ganz,

"Your playing Lisztens like old Franz."

"And yours is not exactly shabby."

Said Ruddy Ganz to Ossip Gabby.

Said Percy Grainger to Joe Lhevinne,

"You sure can do glizzandos mean."

"At keyboard tricks you ain't no stranger,"

Said Joe Lhevinne to Percy Grainger.

Said A. Siloti to Ernest Schelling,

"How can you play with children yelling,"

"My audiences are never naughty,"

Said Ernest Schelling to A. Siloti.

Said Rachmaninov to Paddy,

"Of drawing cards you are the daddy."

"You make yourself of Jack, man, enough,"

Said Paddy to Rachmaninov.

Said Gieseking to Ignaz Friedman,

"At Chopin's Etudes you're the speedman."

"You sure can make that Baldwin sing,"

Said Ignaz Friedman to Gieseking.

Said Moiseiwitsch (Benno) to Brailowsky (Alexander),

"Your art is growing grander and grander."

"To answer fan mail you need a steno,"

Said Brailowsky (Alexander) to Moiseiwitsch (Benno).

Said Horowitz to Elly Ney

"I find your programs rather dry."

"Yours are composed of flashy bits,"

Said Elly Ney to Horowitz.

Our town is the merrier for the return to the *Evening World*, of the daily columns of bright *materia musica*, written by Minna Noble.

Count Luckner, German hero of the Battle of Jutland, writes an article on *The World's Work*, in which he says that he received his first real patriotic thrill from hearing a performance of *Lohengrin*, at the Kiel Court Opera. One can understand that, for *Lohengrin* was the world's great-

est fighter. His antagonists usually fell defeated or dead when he merely touched them with the point of his sword.

Another old boy of music, Algernon Ashton, aged seventy, is on hand with one of his corrective mis-sives, of which he used to send dozens to the *MUSICAL COURIER* in former years:

London, October 20, 1929.

Dear Variations:

One of the most famous and popular piano pieces ever composed is Chopin's B flat minor Scherzo, op. 31. It is known all the world over as the "Scherzo in B flat minor," and will always be called so. Yet a well known music critic and personal friend of mine (now dead) emphatically maintained that its real key is D flat major, and his grounds for this opinion were certainly strong. Although the work opens unmistakably in B flat minor, it soon afterwards goes into D flat major, and remains in that key for a considerable time. Moreover, there is a long middle section commencing in A major, which has no relation to B flat minor. Finally, the elaborate Coda is all in D flat major. The question therefore arises: What constitutes the key of a piece? Is it the beginning or its ending?

Yours obediently,

ALGERNON ASHTON.

Ashton studied with Papperitz, Jadassohn, Reinecke, and Raff. His letters to newspapers all over the world numbered several thousand, and some years ago he published them all in book form.

Ludwig Wielich, advertising manager of *The Musician*, has a daughter, Nan, aged twenty, who recently contributed to her college paper a credo entitled *Don'ts for Music Critics*. The young lady's ideal suggestions are submitted herewith:

"The function of music criticism should not be to exploit the personality of the critic or to detract the interest of the reader from the matter in hand. The critic should not play to his audience. He should not gage his public in order to cater to them—to hand them the bromides that they expect. However, he should be interested in advancing the artistic taste of the public—not by his own standards. For who is he to make a criterion of genius, he who obviously hasn't the virility, the indomitable drive of an intensely emotional individual concentrating on the creation of a definite phase in Art?"

"The critic is a delicate adjuster. He must, within the limitations set by Art upon Art, bring to public attention those works which are recognized as representative of movements taking place in the human individual. The artist cannot cultivate taste, he can only express that which is life to him. The critic can hope only to convey to the public motives, tendencies, facts. He cannot depend upon past standards, he cannot form new ones, he can only tell the individual that if he advances mentally and spiritually he will have a keener, a more complete joy of the beautiful both in natural and re-creative Art."

"Jean Christophe tries to tell France that it has need of strong, positive critics who are not swayed by every tendency which would be of advantage to it. It is possible to have an honest critic, one who judges from an artist's viewpoint—who judges Art for Art's sake without any pecuniary stipulation attached."

"And yet the honest critic is as heartily disliked as any honest worker is. He has constantly to contend with a non-comprehending public. He must be tolerant and he must be fair. He must be careful that he doesn't kill the ambition of a young artist who cannot bear adverse criticism. He must look at music from several angles—that of the composer—that of the interpreter and that of the spectator—judge for the interpreter and bow before the genius."

"And may I quote here the first line of an old Arabian proverb: 'He who knows not, and knows not that he knows not, etc.'"

It seems reasonable to suppose that the wicked among our music critics will read Miss Wielich's admonitions, pause guiltily, and undertake immediate self-purification.

The trouble with the critics of the metropolis is that between racing from concert hall to opera, from opera to concert hall, and trying to appease their newspaper executives by contributing copy for the first edition, the sorry wretches have not much time to lose themselves in idealistic reflections as they furiously drive their fountain pens and typewriters.

The newspaper reading public is interested more in facts than in critical speculations. The old style of musical reviewing, which was half pedagogical, half pontifical, has gone out of fashion with the ancient mode of journalism generally.

Most of the newspaper readers agree with T. P. O'Connor, the English editor, who, when he engaged George Bernard Shaw as a music critic—Shaw told the story recently at the Critics' Circle luncheon in London—said to him: "Write what you like, but for God's sake don't fill the paper with Bach and B minors."

Now that Messrs. Boekelman, Parsons, and Ashton have reported with valued letters, I would like to hear from those other grizzled musical veterans, Yehudi Menuhin, Ruggiero Ricci, and Feodorice Martié, three year old pianist of Sarajevo, Jugoslavia.

Frank Patterson, associate editor of the *MUSICAL COURIER*, and chairman of the Music Committee of the American section of the International Society

for Contemporary Music, made a speech at the International Dinner celebrating the N. F. M. C. Biennial in Boston. The speech was highly significant, its gist being that American concert audiences do not desire to hear music by American composers. Mr. Patterson spoke with devastating frankness, and no one arose to contradict him. He said also that it is difficult to get on the trail of new American works because they are so infrequently performed. He absolved conductors and concert and opera managers from all blame and said that it "lies at the doors of the American people," our public "staying away when an American program is announced."

Two men were discussing the service as they made their way home from church.

"What was that sentence the choir repeated so often?" asked one.

"As nearly as I could make out, it was 'We are all miserable singers,'" replied his companion.—Tit Bits.

Art has no nationality—except in war time.

Clarence Lucas, Parisian flaneur and boulevardier, sponsors this: "Oh," exclaimed a florid and sanguine young woman at the close of a symphony concert, "how glorious it must be to conduct Beethoven! Can you describe your feelings, Doctor Richter, when you have reached the end of the divine ninth symphony?"

"Yes," said the imperturbable Hans Richter, turning his head and peering down on the slender interlocutor, "when I have reached the end of the divine ninth symphony I feel hungry."

The "Lost Chord" is that chord which the young lady performer upon the piano seeks in vain with her left hand after she has worked to death the tonic and the dominant.

All the vital organs have not vital organists.

Calvin Coolidge made the largest number of appointments of any President of the United States who held office. His appointments totalled 42,121. Coolidge, however, appointed no one to do anything for music or the other arts. It is a safe guess, moreover, that President Hoover won't do so either.

Martha Martin kindly sends a quatrain which she says was suggested by Kate S. Chittenden's *Dispersed Harmonies*, and written for the *MUSICAL COURIER*:

Her conscious fingers seemed each like a reed  
All filled with liquid music,—this, she freed,—  
And lo! when poured into responsive keys,  
It crystallized into these harmonies!

Nothing sensational has happened at these early season concerts in New York and perhaps that is best for the cause of music. The art flourishes most fruitfully when it goes on its way in legitimate, quiet, and dignified process of evolution.

The Literary Digest asks: "What is the commonest crime among literary men?" The Pathfinder (Washington, D. C.) answers: "Writing, we should say." The analogy in the case of musicians is obvious.

Consolation for some of us arrives from that wise man, Henry Ford, who gives it as his opinion that "All almost all enduring success comes to people after they are forty."

In the North Side Home News (Atlanta, Ga.) the musical column has this beginning of an interview, which explains why the piano business is not as flourishing as it used to be:

"My views on music?" a typical modern girl asked, surprised that she should be asked an opinion on such a subject. "Why, I can't play anything except a Victrola," she added with the frankness characteristic of her generation.

The New Yorker suggests that if Leopold Stokowski makes people wait in the lobby at his concerts for one hour because they arrive late, he might at least provide them with a ping pong table.

There might also be bridge tables, some of the latest novels, cigarettes and cigars, a bulletin board showing the closing quotations of the stock market, newspapers and periodicals, a phonograph, radio, and player piano, one of those parlor putting greens for golf players, and a rail-bar dispensing only the best guaranteed bootlegger stuff.

Once inside the auditorium proper concertgoers may sooner or later expect to have to face these

rules if Mr. Stokowski keeps on with his rigorous exactions:

1. Auditors must not rustle their programs.
2. They must refrain from looking anywhere but at the stage during the performance.
3. They must not speak or even whisper except during the regular intermission.
4. Any one dropping an umbrella or cane will have his or her subscription cancelled.
5. All coughing must be done before coming to the concert, or at least after the end of a composition. Coughing indulged in during the music will be regarded by the conductor as a personal affront to him.
6. When arriving at the hall, patrons must go promptly to their seats without loitering to greet friends or to see "who is there."
7. Critics must not depart before the end of the concert, on pain of being chained to their seats in future.

Punch (London) has the following: "A writer asks, 'What is the origin of the vibrato in singing?' One theory is that it was first used by a nervous vocalist in Italy who had heard that certain sections of the audience were armed with ripe tomatoes."

Philip Hale in the Boston Herald tells that the latest dance in Europe, later than the "Machinery Dance," is the Banana glide. The dancers "imitate the action of a person slipping on a banana skin. The American beginner can practise the glide on almost any sidewalk of the city." Of course when one of the dancers falls, there are peels of laughter from the spectators.

A local manager is at work on a "Deadhead Directory." It will be a labor of love and of utility. Following are some quotations as suggestions for the preface of the book:

"Suffer not a man to pass."—Mark xiii., 30.

"Thou shalt not pass."—Isaiah, xxxiv., 10.

"Though they roar, yet they shall not pass.—v., 22.

To Dr. Harlow Shapley's assertion that, "The world's intellectual need today, as always, is genius," cannot a chorus of modernistic composers be heard making the reply: "Well, how about us?"

LEONARD LIEBLING

### SLAPPING THE CRITIC

In last week's issue of the *MUSICAL COURIER* there was an editorial under the head "Uppercutting the Critic." It had reference to a fistic attack made by a noted conductor on a German music critic in avenging what the assailant considered unfair criticism.

Now comes news of a similar attack, prompted by a similar motive, on a well-known English dramatic critic by an American actress who is at present playing in London. In this case the critic, Mr. Hannen Swaffer, fared better than the victim in the German melee, because his assailant, Miss Lillian Foster, probably through ignorance of the fistic art, resorted to slaps instead of the more devastating uppercut.

At the time of writing we have heard of no apology or retraction on the part of the two critics, or of the papers they represent; nor have we heard of any case of repentance and humility in the chastised party of former fracas of this kind. So attacks of the sort under discussion would seem to be utterly futile.

If the opinion of the critic, or the manner of its expression is so obviously unfair and scurrilous as to deserve the application of lynch law—which means summary punishment, without trial, inflicted by self-appointed executioners—it would seem that the aggrieved party would have a fine opportunity to recover substantial damages for libel from the rich newspaper corporations that print them. But the significant fact remains that the records show only a very few such suits that have been successful. Usually the juries have looked upon litigation of that description as "frivolous" (as the legal term has it) and have frequently brought in verdicts of "six cents," or "one penny" or a "tuppence," for the plaintiff.

Achilles was vulnerable only in the heel—artists would seem to be especially vulnerable in their pride. Wounded pride is indeed painful, and it is very probable that in these cases that smart impairs the better judgment of the performer, leading him to commit a violent and undignified act.

If attacks of this kind are going to continue, and possibly be put into practice on this side of the water, our critics, brave though they may be, had better look to their personal safety by going about

equipped with wired baseball masks, ear guards, and football helmets and chest and shin protectors.

Furthermore, as gunplay is such a popular pastime in our land at present, the critics might also don bullet proof vests when venturing out, or else surround themselves with a gorilla bodyguard carrying rifles, revolvers, machine guns, hand grenades, and sawed off shotguns.

A few words to the wise should be sufficient.

### AMELITA GALLI-CURCI, MUS. DOC.

A signal and rare distinction has fallen to the lot of Madame Galli-Curci. On the day after her recent concert in Ripon, Wis., Ripon College conferred on the diva the degree of Doctor of Music. The writer can recall no instance of a woman having been thus honored, though there may possibly be a few.

In conferring the degree, President Evans of Ripon College said in part:

"Thomas Alva Edison—Madam Amelita Galli-Curci. These two names have at this time by a singular and significant coincidence of Providence been indited on our minds, and have vitalized our thoughts into reverent esteem. These two names are spoken in all lands, they transcend the barriers and distinctions of race and territory and all lesser differences. They speak a universal language. Their voice has gone out through all the earth, and their fame unto the ends of it. They are alike ministers of the Creator in the service of two fundamental aspects of the human spirit. I refer to Science and Art . . .

"Edison has won the distinction of being a great useful world citizen. He has carried some of the findings of research science into the service of the whole industrial order. Madam Galli-Curci also is carrying the great messages of operas, arias and songs into the hearts of men. She, too, is a great useful world citizen. She feeds the hungry hearts. She heals the wounded spirits. Man does not live by bread alone. The art by which this is done is quite indescribable. Certainly it is not in my power to describe, nor in my conceit to attempt to describe in terms of technique that which we felt so deeply last night in terms of appreciation."

What an answer to those superficial thinkers that classify music and the other fine arts as "non-essentials"—just pastimes, whose devotees are merely gambling their way through life! That we cannot live physically without food, shelter and clothing is self-evident; but it is equally clear that we cannot live spiritually, intellectually and happily without the edifying joys that distinguish us from animals. Men like President Evans know that, and it is a good thing for artists that the number of such men—and women—is continually increasing.

Thomas A. Edison and Amelita Galli-Curci. What a tribute to the mistress of perfect song! But she is more than a great singer; she is a musician. A fine pianist before she became a singer, she really studied music (which many singers do not do) and developed a taste and fine sense of musical values and proprieties that make her vocal art a delight to intelligent and genuinely musical audiences. Her case can well serve as an object lesson to students and many professionals.

Art is a serious business, and only those that fully realize that fact—and act accordingly—can hope to attain the heights and the resulting honors and emoluments. Dr. Galli-Curci is one of those, and her life, like that of all really great artists, has been one of unrelenting study, toil and relentless self-criticism.

Brava Signora!

### AN OPTIMIST WHO KNOWS

B. M. Davison, of the White-Smith Publishing Company of Boston, is an optimist who knows why he is an optimist. He is not one of those who has simply jumped to the conclusion that all is well in the best possible of worlds, nor is he one who has adopted a Pollyanna attitude of self-deception. Mr. Davison, on the contrary, is on the inside looking out, and knows whereof he speaks. His opinion upon present conditions in the music publishing business is expressed in a letter to the *MUSICAL COURIER* as follows:

"Regarding the musical outlook will say that we are pushing our catalog in connection with the musical activities that are not affected by the radio or 'talkies.' If you could see our wholesale counters every day I am quite sure that you would agree that our music was being used. I am not saying this to boast, but simply to give you a line of what is happening. Some publishers are trying to convince themselves that Public School Music is the only field left for them. Of course that is a good field, but there are others."



## Tuning in With Europe

### A Prima Donna of Yesterday

Ernest Newman, always interested in the glorious and all-too-forgotten past, rarely delves into its dusty depths without bringing up a delicious drop of some rare vintage. Lately he has been reading up on Sophie Arnould, who is "perhaps too scandalous a subject for our chaste British pens," and contrasts her dialectic accomplishments with those of our contemporary operatic "stars," much to the detriment of the latter, of course. "Prime donne of the present day," he comments, "who cannot rise above the conventional level of a dispute over a dressing-room, or think of any more telling retort than exhortation, might well take a few lessons in technique from Sophie, who, if she was sometimes boisterous, was never crude."

\* \* \*

### The Art of Annoying Your Enemy

As a typical example of her "art of annoying an enemy and keeping within the bounds of wit" he tells this little yarn. "Mlle. Duplant, who was singing Clytemnestra in Gluck's 'Iphigenia in Aulis' to Sophie's Iphigenia, had for 'protector' a rich dealer in animals. At one of the rehearsals a big dog strayed into the wings. When the time came for Sophie's entry, she walked up to Clytemnestra holding the dog by the collar, and declaimed, with great solemnity, the line, 'Reine, de votre amant voici l'ambassadeur!'"

\* \* \*

### Material for Novelists

For the benefit of those of her successors who may not be able to "place" the temperamental and caustic Sophie, be it said that she was born in 1740, that she made her way into the Paris Opera at the age of seventeen, that "her company was sought by the brightest intellects in the Paris of the second half of the eighteenth century," and that her life was written by two of the most famous of French novelists, the Brothers Goncourt.

\* \* \*

### A Living Musical "Heroine"

Perhaps the lives of our opera stars will furnish material for the novelist of tomorrow, but we doubt it. On the other hand, an attempt has been made by a popular English writer, Rebecca West, to make a novel out of the life of a much-feted and much talked-about English pianist, disguised under the very thin pseudonym of Harriet Hume. This young lady's friendship with a very well known composer, also thinly disguised as Arnold Candorex, makes quite exciting reading for those who like that kind of thing. In other days such contemporary raking-up of the private lives of semi-public characters would have been considered bad taste, but of course nothing is so mutable as—taste.

\* \* \*

### Add to Peace Chronicle

At the Municipal Theater of Hanover, Germany, Roger Ducasse's opera, L'Orphee, has had what is reported in French papers as a magnificent performance. Roger Ducasse was present and there were nine recalls at the end, and the French composer was enthusiastically acclaimed. Hanover, it will be remembered, is the home of President Hindenburg.

\* \* \*

### Ditto

Furtwängler and the committee of the Berlin Philharmonic Orchestra, having given a concert in Paris, were tendered a luncheon by the Revue Musi-

cale, at which 100 representative French musicians participated, under the chairmanship of M. Painlevé, the French minister of war. Cortot, the well-known pianist, paid homage to Furtwängler in the name of French musicians.

\* \* \*

### Musical Diplomacy

At a recent recital in London Beatrice Harrison "featured" General Dawes' Melody, in an arrangement for cello and piano. There was an exceptionally dressy audience, even for London, and American newspaper correspondents not usually seen at such functions were there looking for "copy." The critics spoke diplomatically of the work as "pleasing," and nasty people referred to Beatrice as "diplomatic."

\* \* \*

### Off Again—On Again

Some time ago Mme. Tetrassini retired from the concert stage into matrimony. She has now retired from matrimony to the concert stage. Her "debut" as a Merry Widow has just taken place in London's Albert Hall.

## "A MUSICAL ENTERPRISE OF WORLD-WIDE INTEREST"

The Radio Times (London) devotes a full page to an account of the European visit of the Hart House String Quartet. The title of the article is "Hart House Sends Us Its Quartet," and there are two pictures, one of the University of Toronto, the other "A Musical Enterprise of World-Wide Interest," which is a photograph of the Hart House String Quartet, with Mr. Massey, Canadian Minister to the U. S. A., and Mrs. Massey.

In the course of this article, which describes what the Hart House is and how the Hart House Quartet happened to be founded, we read as follows: "It is clear that a building such as Hart House would have no justification if it merely added to the already large number of trivial student activities (of Toronto University). From the first, therefore, care was taken that in addition to the legitimate social life of the students a prominent place should be found in Hart House for the development of music, art, drama, religion and a definite personal relationship between the Warden and the undergraduates."

It was with this in view that the Hart House String Quartet was organized, and it was so well organized, and its members were such excellent musicians, and in such perfect accord as to their art ideals, that this quartet soon became, as the Radio Times says, "A musical enterprise of world-wide interest."

The Hart House String Quartet has become well known throughout Canada and America. In England the Quartet broadcast over Station 5GB on October 13 and 14, playing on the 13th Franck's quartet in D and Haydn's Quartet in C; on the following day, Elgar's quartet in E minor, and quartet arrangements of Hungarian and Canadian French folksongs. As a result of this broadcast the excellence of the Canadian musical group must now be known to nearly every music lover in the British Isles.

## BORI AND MANON

In the MUSICAL COURIER account last week of the opening performance, Puccini's Manon Lescaut, at the Metropolitan Opera on October 28, there was this paragraph: "Mme. Bori had made her original debut here as Manon Lescaut (Puccini version) in 1912, when that opera also opened the Metropolitan

season. Not until last Monday evening had the diva appeared in New York again as the ill fated heroine of the tale by Abbé Prevost." The second sentence is inadvertently misleading and needs correction. What the writer had in mind to say, was that Mme. Bori had appeared only twice at the Metropolitan as Puccini's Manon. Of course everyone, including the overhasty scribe, knows that she has been the Massenet Manon many times at our opera house, and most delightfully so, in presence, acting, and vocalism.

## BRAVO, ERSKINE!

"Erskine Raps College Music," says a headline. John Erskine, author, musician and director of the Juilliard Foundation, addressed the National Recreation Congress which met recently in Louisville, his subject being Amateur Music and Recreation. Mr. Erskine said among other things:

"The amateur musician who may show fair progress before he goes to college will receive no encouragement in the university, or almost none."

"Credit is given for learning the dates of Beethoven's birth and death, but none for playing Beethoven."

That is something everybody knows, but, to be paradoxical, it is necessary that a man of Erskine's standing should make of it a public statement before people will believe it.

It might not be a bad idea for the United States Government to appoint a Congressional committee to investigate "What Happens to the Musician When He Goes to College."

## THE INSULL IDEA MEANS PROGRESS

What the new opera house in Chicago means to the city and to the country at large is well expressed in the address made by Samuel Insull, President of the Chicago Civic Opera Company, upon the occasion of the inauguration of this magnificent temple of art. As Mr. Insull says, it may well be called "a dream that came true," a splendid gift from Chicagoans to Chicago and to the world at large. The address in full is printed in another column of this issue, and no part of it need be quoted here. It should be pointed out, however, that Samuel Insull himself is chiefly responsible for the erection of this new permanent home of American opera; and, also, that its opening marks a milestone in the history of the world, first because of the magnificence of the building itself, and second, because never before has business been, to such an extent, mingled with operatic art.

One has but to think back over the list of the opera houses of this country and of Europe to appreciate this. Opera houses, as we have known them here and abroad, have generally been isolated buildings, devoted solely to the giving of opera. The Chicago opera house, on the contrary, is enclosed within a huge office building from which an important income will be derived.

This is of importance, for it points the way to a possible growth of opera in the United States, a growth which has been retarded by the difficulties attendant upon the collection of voluntary contributions to an enterprise that was almost sure to become a source of continual outlay with uncertain income and inevitable deficits. The solution seems to lie in the Chicago idea—it seems right to call it the Insull idea. And some day that idea may be recognized as the father of American opera.

## I See That

Ernesto Berumen will again be heard this season on tour with the Duo-Art reproducing piano.

Irving Marston Jackson, baritone, is to be soloist with the Detroit Symphony Orchestra in Detroit on Sunday afternoon, November 10.

Frederick Tillotson and Marjorie Speaks were joint soloists on the At the Baldwin radio feature November 3.

Romano Romani has returned from Europe and reopened his New York studio.

Arthur Shattuck, American pianist, is making an extensive concert tour in Europe.

Edith Ballon, Canadian pianist, will be soloist with the Philharmonic-Symphony Orchestra on December 7.

La Argentina delighted Cleveland with one of her inimitable dance recitals.

New York gave Maazel a most cordial reception at his recital at Town Hall last week.

Rodzinski made an outstanding success in his initial appearance as conductor of the Los Angeles Philharmonic Orchestra.

Donald Pirnie scored heavily in his second London recital.

The Hart House Quartet was highly praised by Ysaie.

Mary Garden scored a triumph in Philadelphia in Le Jongleur with the Philadelphia Grand Opera Company.

Ada Crossley, well known Australian contralto, died last month in London at the age of fifty-five.

Salvatore Fucito, accompanist to Martinelli and the late Enrico Caruso, and also former assistant conductor at the Metropolitan died in New York on October 29, following an operation.

Arnold Volpe will present a program of his own compositions at the John Golden Theater, New York, on Nov. 17.

Gilbert Ross is the hero in a new novel by Anzia Yezierska.

San-Malo, violinist, gave a private program for Mussolini.

The Covent Garden management has announced that it will continue its activities for at least two more seasons.

Oxford has conferred an honorary degree of Doctor of Music on Frederick Delius.

Zlatko Balokovic had a narrow escape from serious injury in an automobile accident in England.

Frank Sheridan, American pianist has been re-engaged for a recital in Rome.

Henry Weber is the first American to conduct opera in Italy.

Glazounoff is to arrive in New York next week.

Leopold Stokowski is to be a guest conductor in Frankfurt this season.

Mengelberg was acclaimed at the opening of the Amsterdam symphony season.

Romualdo Sapio tells some of the reasons for the appearance of few successful new operas.

Mrs. O. C. Hamilton has been termed Asheville's Musical Patron Saint.

Edward Johnson is now engaged on a two-month concert tour prior to his opening his Metropolitan Opera season.

Ernst Krenek has completed a cycle of twenty songs called Travel Book from the Austrian Alps.

Cornelius Van Vliet, Dutch cellist, was the soloist at the opening performance of the Portland Symphony Orchestra.

Tilla Gemunder, American soprano, is to appear in a series of Wagner recitals with Ralph Leopold, pianist.

Oskentonn, Mohawk Indian, baritone, will return from a European tour in January, 1930.

Strauss' Salome was revived at the Cologne Opera.

Nevada Van der Veer has returned on the Resolute from Germany.

Lajos Shuk, cellist, continues winning honors in California.

Harold Vincent Milligan was welcomed by a dinner at the Pythian Temple, New York, as president of the N. A. of O.

The Malkin Conservatory gave an opening reception in their new quarters on Riverside Drive.

Dora Becker-Shaffer won honors in playing October 25 for the Newark Music Foundation.

Frederic Baer sings a re-engagement in Portland, Me., November 14.

The Easton Symphony Orchestra, under Earle Laros, opened its season on October 24.

Rights have been granted for the broadcasting of six Puccini operas by WEAF, starting November 16.

A portion of the performance of Aida by the Chicago Civic Opera Company, with Raisa, Van Gordon, Marshall, and Formichi in the leading roles, was broadcast on Monday night, the occasion also marking the opening of the new Auditorium.



## EDGAR SHELTON



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Reprint from New York Telegram,  
October 25, 1929.

### Pianist Shelton in Auspicious Debut

By HERBERT F. PEYER

Easily the most heart-warming surprise of the season to date was the local debut at the Town Hall yesterday evening of the young pianist Edgar Shelton. Mr. Shelton comes from St. Louis and has concertized extensively in the West and in Europe. Wisely he refrained from appearing in New York until wholly ripe for the ordeal, with the result that he was consummately master of himself and his means when the time arrived. Few of the more youthful aspirants come before us so richly equipped and so admirably prepared.

Mr. Shelton went about the business of the evening with a gratifying absence of pose or mannerism. Even his program pursued straight and narrow paths, though some of his listeners felt moved to regret that it should have been so devout a consecration of the Sacred Chestnut. He led off with a performance of Bach's A minor Prelude and Fugue for clavier that in less than a dozen measures stamped him as one of the chosen.

This was succeeded by Schumann's "Symphonic Studies," which in turn gave place to a dispensation of Brahms and Chopin, wherein the former was represented by the B minor Rhapsody and the B flat major Intermezzo and the latter by the C sharp minor Scherzo, the D flat Nocturne, the G minor Ballade, Liszt's F minor Concert Study and the Sixth Rhapsody, prefaced by Debussy's "Reflets dans l'Eau," rounded out the scheduled items.

Mr. Shelton found it possible to publish the most salient and prizeable elements of his talent at once. He drew in the music of Bach upon a vigorously schooled and resourceful abundance of technique and propelled the fugue at an exciting and confidently sustained speed. The articulation was at all points clear, the dynamics well adjusted, the rhythmic impulse superb, the power of arm and finger unflinching and impressive. In addition, one noted signal beauties of touch and tone.

Without a highly organized or deep-seated poetic sensitiveness, the young man possesses, nevertheless, an imagination of provocative order and a fecund individuality. Furthermore, his points are almost invariably well and intelligently taken and his adherence to a carefully reasoned scheme is unfailingly consistent. The Schumann "Studies" exhibited these characteristics of Mr. Shelton's vital and invigorating style in full flower, as well as his keen devotion to sharp accentuations and impetuous, headlong tempi.

Management RICHARD COPLEY  
10 East 43rd St., New York

### Romani Resumes Teaching

Romano Romani, who recently returned from a vacation in Italy, has resumed teaching in his Riverside Drive studios and faces



ROMANO ROMANI

an extremely busy season. He has a number of talented singers working with him, one of whom, Lola Gorsly, a Russian dramatic soprano, sang with much favor at Ravinia Park last summer, previous to that appearing in South America and Mexico. Edith Alexander has been engaged by the All Star Opera Company to sing Micaela in Carmen as well as other roles; this company plans a New York season in January.

In the revival of Norma at the Metropolitan, Mr. Romani not only coached Rosa Ponselle in that role, as well as in all her others, but he also worked with Marion Telva on the Adelgesia. Last summer Mr. Romani and Miss Ponselle prepared three new operas, Don Giovanni, Luisa Miller and Traviata. The first two will be sung at the Metropolitan, and the last at Covent Garden next spring.

### New York Concerts

(Continued from page 25)

in the person of Ezra Rachlin, a twelve year old pianist. It is seldom that any young artist has made a more auspicious debut. The boy artist, playing with an assured ease that was in marked contrast to his youthful appearance, fairly astounded his audience. It means little to say that his conceptions were mature. It was rather the meaningfulness of everything he attempted that pictured his real ability, and the audience gave him vigorous and prolonged applause.

His program was well selected, starting with the Bach prelude and fugue in C sharp minor, and continuing with three Scarlatti sonatas, the Beethoven C major sonata, four Chopin numbers, Debussy's Children's Corner, and the overture but effective La Campanella of Paganini-Liszt. The Beethoven opus, a time honored trial piece for debutants, was beautifully done. This frail looking boy artist delivered an astonishing volume of tone at times, while in the quieter mood of the adagio his tone was excellently restrained and even. Young Rachlin has a number of pianistic virtues, not the least of which is his lack of affectation, self-consciousness or mannerisms. It is impossible to form a real critical estimate from a single hearing, but the prediction is made that more will be heard of this young artist, already a pianist in his own right.

### Pierre Luboshutz

In the afternoon at Town Hall, Pierre Luboshutz gave an exhibition of his pianistic

ability before a good sized audience, which seemingly enjoyed his playing throughout the entire program. Beginning with a Bach Concerto, he continued with a group by Chopin and concluded with numbers by Fauré, Debussy, Ravel, Albeniz, Moussorgsky-Rachmaninoff and Moussorgsky-Luboshutz. In his playing a good tone, clear and distinct, brilliant and smooth in quality, was an outstanding feature. Mr. Luboshutz showed unusual interpretative ability. He was heartily received by his enthusiastic listeners and responded with several encores.

### Helen Chase Starts Fall Season in New Studio

Helen Chase, well known vocal teacher, coach and accompanist, has already started what promises to be a very busy season, in her new studios necessitated by a larger amount of teaching.

The progress in the Chase studios during the past couple of years has been very marked. Last season, repertory and sight reading classes were inaugurated, which proved so



HELEN CHASE'S SIGHT READING AND REPERTORY CLASS

successful that they are now an established feature of Miss Chase's work. This season she has added another important feature—the coaching of accompanists for concert, oratorio and operatic playing. Miss Chase, who has had vast experience along this line, claims that many accompanists are good soloists and can follow a singer fairly well in song, but when it comes to the strict musicianship required for operatic and oratorio routine they seem lacking and have no idea of the classics, oratorios or operas. Beverlie Peck, one of the accompanists coaching with Miss Chase, was at the piano for Margaret Speaks on the Baldwin Hour, WJZ, November 3.

This new departure on the part of Miss Chase is only another indication of her facility for keeping abreast of the times, musically, and providing in her studio every requirement of the stage.

In addition to her voice pupils, Miss Chase has been coaching a number of prominent operatic and concert artists. She is one of the busiest of the younger teachers in New York.

### Gala Concert Open New Hall in Washington

A gala array of artists—Hans Barth, pianist; Sophie Braslau, contralto; Anna Case, soprano; Cornelia Otis Skinner, impressionist; Efreim Zimbalist, violinist—opened the Katherine Wilson-Greene series of Washington concerts on November 2. The event also marked the opening of the new D. A. R. Constitution Hall, in which auditorium all the other five concerts in the Wilson-Greene Course will be given. These will present the Boston Women's Symphony Orchestra, with Ethel Leginska soloist; Sigrid Onegin, Heifetz, Raisa and Rimini, and Louise Homer and her daughters.

with her sister near Melbourne. It was there that the vocal teacher, Fanny Simonson, discovered that the would-be pianist had a voice and took the young girl into her own house. Here Ada Crossley lived for two years and studied singing to such good effect that she won great popularity in Australia.

From there she went to Paris and studied with Mme. (Mathilde) Marchesi and with Sir Charles Santley in London. Her recital at the Queen's Hall in 1895, a year and a half after it was built, determined the success of her career. During the next two years she sang five times by command before Queen Victoria.

In 1905 she married Francis Muecke, the throat, nose and ear specialist who did such brilliant work during the Great War. Besides her numerous activities in England she made extensive tours including the United States and South Africa. M. S.

### SALVATORE FUCITO

Salvatore Fucito, former assistant conductor at the Metropolitan Opera House, and accompanist to the late Enrico Caruso and to Giovanni Martinelli, died on October 29 at Beth Israel Hospital, New York, following an operation. The deceased was fifty-four years old and came to this country from Italy, fifteen years ago. He leaves a widow.

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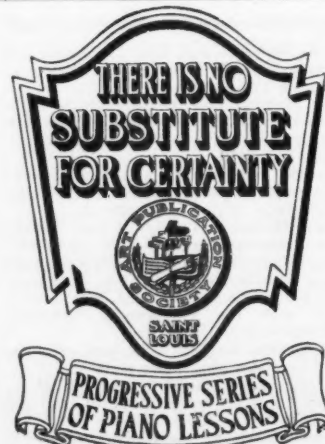
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## Obituary

### MARY F. ENNA

Mary F. Enna died in Portland, Ore., on October 31. She was the wife of Dr. Emil Enna, well-known Portland musician and music editor of the Portland News. Mrs. Enna was born in St. Paul, Minn., and was the daughter of J. C. Ford, president of the Pacific Coast and S. S. Company.

### ADA CROSSLEY

Ada Crossley, famous Australian contralto, died at a nursing home in London on October 17, after a short illness, at the age of fifty-five. She had a romantic career insofar as she was born in Australia, at Tarra-ville, Gippsland, deep in the "Bush," 140 miles from Melbourne and civilization. Her father had migrated there during the gold rush. On her mother's side, she was a member of the family of Cowper, the English poet.

Although there were no signs of musical talent in any members of her family, the career of a pianist was chosen for young Ada, and to that end she was sent to live



### Henry Weber, First American to Conduct Opera in Italy

The distinct honor of having been the first American conductor to direct opera in Italy has fallen upon the youthful Henry G. Weber, who has been engaged to conduct twenty-two performances at the Royal Theater in Florence during October and November. Weber created a stir by his superb conducting of Aida, Rigoletto, Turandot, Boheme and Madame Butterfly. Marion Claire (Mrs. Weber) sang Mimi in four perform-



HENRY G. WEBER, CONDUCTOR.

ances of La Boheme under his direction there. Both are remembered for their appearances with the Chicago Civic Opera Company.

It is not unusual for American singers to appear in opera in Italy, but heretofore the conducting has been confined strictly to Italians and that this young American should be chosen for the full fall season at Florence shows in what esteem Henry G. Weber is held throughout the musical world. Chicago left no doubt as to its approval during Mr. Weber's seasons with the Chicago Civic Opera as one of the first conductors, and previous to that he had conducted in many European countries. Now Italy gives him its stamp of approval as well.

### Gordon Campbell a Busy Chicago Accompanist

During a recent tour of Wisconsin, Arkansas, Illinois, New York and Pennsylvania Gordon Campbell assisted Gladys Swarthout both as accompanist and as assisting artist, winning high praise for his superb musicianship in both capacities. Mr. Campbell also played the accompaniments for Naomi Harris at her Chicago recital on October 17.

Many activities keep this versatile musician constantly busy throughout the season. To list these: numerous concert engagements in and out of Chicago; the making of many transcriptions for violin, cello and string quartet, and a heavy teaching schedule at the Chicago Musical College, where he not only teaches piano, but also coaches voice students, and instructs classes in the art of accompanying.

Mr. Campbell has proved himself an artist in the field of accompanying, coaching, and program building. He is in great demand as accompanist by many of the most prominent artists before the public. He counts among his enthusiastic students many of Chicago's recognized teachers of voice and piano, and many fine young accompanists. He has appeared throughout America and Europe with well known artists, and both vocalists and instrumentalists have only words of praise for his support at the piano.

He devotes some time to transcribing the works of the masters, and these are being widely used throughout the country and meeting with splendid success and most favorable comment.

One of Mr. Campbell's greatest treasures is his music library, which is one of the largest and finest to be found in Chicago. This is a great asset in his program-building classes especially.

### Jeffrey Mark Begins Lectures at Mannes School

Lectures on the history of music at the David Mannes Music School began the last week of October under Jeffrey Mark, young English composer and writer on music, who joined the faculty this season. Mr. Mark, a graduate of Oxford University and a student subsequently at the Royal College of Music in London under Charles Wood, R. O. Morris, Sir C. V. Stanford, S. Vaughn Williams, and H. C. Colles, was for a time contributor to the London Times and later was appointed assistant editor of the third edition of Grove's Dictionary of Music and Musicians, for which he supplied a considerable number of articles.

In 1924 he came to this country as Chief

of the Music Division in the New York Public Library, from which post he resigned later because of ill health due to after effects of his participation as gunner in the Royal Field Artillery of the British Army in the war, when he saw active service and was severely gassed. He has recently returned to America, after some time spent in England for the continuation of his work in composition.

### Glazounoff to Arrive Next Week

Alexandre Glazounoff, an eminent figure today in the world of music, will make his first visit to the United States this autumn. He sailed from Cherbourg November 6, on the Rochambeau, and is due in New York November 15.

M. Glazounoff will make his only New York appearance as conductor of an orchestra at the Metropolitan Opera House on Tuesday evening, December 3. Elena Gavrilova, a young Russian pianist chosen by M. Glazounoff in Paris to accompany him on this tour, will play the piano part of his concerto (F. minor, Op. 92).

M. Glazounoff has been engaged by Ossip Gabrilowitsch to conduct a concert of the Detroit Symphony Orchestra. He also will appear with several of the country's major ensembles.

The son of a publisher and bookseller, Glazounoff was born in St. Petersburg on August 10, 1865, thus making him sixty-four years old. His musical career began at the age of nine, with piano lessons from Elenovskiy. Subsequently he met Balakireff, founder of the famous "Five" of St. Petersburg, those incorrigible revolutionaries who so blithely upset the prevalent traditions to found a distinctive school of Russian composition.

Prof. Leopold Auer, pondering in My Musical Life, writes: "It is much to be deplored that Glazounoff's symphonies, above all the fifth and sixth, which are veritable masterpieces, are hardly ever performed in this country."

It is true that the works of Tchaikowsky and Rimsky-Korsakoff often add luster to the programs of the symphonic concerts given by leading orchestras in the United States; but if those of Glazounoff were to be added, we should have a trinity of Russian composers worthy of both countries.

Balakireff recommended that he study composition and theory with Rimsky-Korsakoff. The young student soon developed a prodigious musical memory. He says of himself at this period:

"At home we had a great deal of music, and everything we played remained firmly in my memory so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." One of his feats at this period was to reconstruct from memory—he had heard it but once—the entire overture to Borodin's Prince Igor.

He completed his first symphony at sixteen, and it was given by Balakireff at a concert of the Free School in 1912. The composer reorchestrated it five times before he would allow it to be published as op. 5 (E major).

The friendly aid of Liszt first brought Glazounoff to the attention of the musical world outside of Russia. He has never been attracted to opera, but has been a prolific composer of songs. He completed eight symphonies in all—in E major, F sharp minor, D major, E flat major, B flat major, C minor, E flat major, and F major.

### Stokowski to Conduct in Frankfurt

FRANKFURT-ON-THE-MAIN. — The Frankfort Symphony Orchestra has announced that Leopold Stokowski will be one of its guest conductors this season. H. L.

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## Russian Music Featured by Chicago Symphony

Boston Orchestra Visits City—Whitney Trio, Barre Hill, Celli and Lydston-Seyl Give Programs—Other Notes

CHICAGO.—That Barre Hill is destined for big things in the music world was predicted after his debut a few seasons back, and on each new hearing one is further convinced that that prediction is fast becoming a fact. At his annual Chicago recital on October 28 at Orchestra Hall, the young baritone of the Chicago Civic Opera Company showed that he has made big strides since last heard here. Not yet content with his art, Barre Hill is continually improving it and study has added much in the way of refinement and control to his naturally rich and expressive voice.

Then, too, Mr. Hill shows good taste in program-building by observing the conventions and yet avoiding the hackneyed. He offered the Eri Tu from Verdi's Masked Ball; some new songs by Stravinsky (Histoire pour Enfants); Rachmaninoff (Fate); Hamilton Forrest (The Lotus Flower); and John Alden Carpenter (Jazz Boys), besides Schumann's Ich Hab' Im Traum Geweinert; Taber's arrangement of Hill's To Still My Heart; and Griffes' Time Was When I in Anguish Lay. His singing of every number was enthusiastically approved by his listeners, who insisted upon many encores. Hill knows what the public wants and also knows how to bridge the gap between audience and recitalist, and thus he is a great favorite with his listeners.

Assisting on the program was a contralto with an unusual voice, Eva Gordon Horadecky, a young Chicagoan, who, like Mr. Hill, should do big things in the music field. She has much to recommend her and made a distinct success in three groups, which included the Amour Viens Aider aria from Samson et Dalila.

Both artists were presented by Jessie B. Hall, under whose management they appear, and the concert was under the auspices of the students' Music League.

### WHITNEY TRIO PLAYS

Success "on the air" has not dimmed the ambitions of the Whitney Trio for concert and recital, nor the interest of the public, for this popular group of radio artists gave their annual Chicago recital at Kimball Hall on October 30 before an audience that was both large and enthusiastic. One of the most popular ensemble groups "on the air," the Whitneys constantly receive letters of enthusiastic approval of their broadcasting over WMAQ, of which station they have been members of the staff for some time.

This is a well balanced trio, made up of two sisters and their brother, which probably explains their fine mutual understanding, their admirable blend of tone, and the complete unanimity of aim and thought which marks their playing. In their interesting recital program they showed that they were skillful in ensemble playing, musically keen and technically gifted. Beginning the program with the Dvorak Dumky Trio, and continuing through three Nocturnes by Ernest Bloch, an unfinished Sonata by Schubert (said to have been published only in 1923), a Rhapsody by Robert Whitney, and the Beethoven Trio in D, No. 1, The Whitney Trio gave admirable account of itself and evoked the unstinted applause of the listeners. Robert's rhapsody shows him to be a gifted composer, whose muse is individual and expressive. Robert is the pianist of the trio, Noreen the violinist, and Grace

the cellist, the three constituting an organization to which it is a joy to listen.

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The course, which will cover a period of two terms of ten weeks each, began at the school on October 31.

### WALTER SPRY CLOSES LECTURE-RECITAL SERIES

On October 28, Walter Spry closed his interesting lecture-recital course at the Columbia School of Music with a discussion of modern music. This course, especially arranged for those interested in the progress of piano technique and literature for the piano, included four lecture-recitals by this eminent Chicago pianist and teacher, whose lectures are not only instructive but highly interesting as well.

Frohberger, Handel, Mozart and Bach were the early classical masters discussed in Mr. Spry's first lecture-recital. Beethoven and the composers of the nineteenth century formed the subject of the second, modern technical methods the third, and modern music the last. Mr. Spry knows his subjects well and brought out many unknown facts of interest, illustrating his talks in a most illuminating manner. This proved to be one of the most successful lecture-recital series this prominent pianist-pedagogue has presented. Mr. Spry will give a second series at private residences during November.

### RUTH PAGE AT CHICAGO WOMAN'S CLUB

Ruth Page charmed a large audience at the Chicago Woman's Club on November 1, in a program of dances, which she shared with Frank Parker. As a result of her skillful, graceful dancing and clever pantomime, Miss Page won enthusiastic applause. Frank Parker, too, added to the success of the evening.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

Chester Halkowski, student of Anah Webb, was violin soloist with the Polish Orchestra on October 20, appearing under the auspices of the South Side Polish Club. Bernice Andrejunas, another pupil of Miss Webb, played for a banquet held on October 27 at St. Anthony's Parish Hall.

Mary Louise Gilkey, piano student of the College, recently appeared as soloist for the Cambridge Club, the Hyde Park Kiwanis Club, at the Windmere Hotel, and also for the Arche Club at the Shoreland Hotel.

Frieda Skorogewska, another pupil, was one of the soloists appearing with the War-

saw Choir of the Polish Singers' Alliance in a concert, October 20.

William Stubbins, clarinet pupil of Manuel V. Santos, appeared in recital at the Gary School of Fine Arts, Gary, Ind., on October 18.

Pupils of the Junior Preparatory Department gave a program at the Little Theater in the College building on October 24.

### SKALSKI SONATA EVENING

The sonata evenings with which Andre Skalski won so much success last season will be repeated again this season. The first of them is scheduled for November 13, at Kimball Hall, when the brilliant pianist will play sonatas by Bach, Szymanowski and Cesar Franck with Michel Wilkomirski, violinist.

### AMERICAN CONSERVATORY NOTES

Edward Eigenschenk, member of the faculty of the American Conservatory and former artist pupil, has been officially appointed organist for the Chicago Symphony Orchestra.

Walter Merhoff, baritone and artist pupil of Karleton Hackett, appeared in recital recently in Rapid City, South Dakota.

Helen Graves, pianist and artist pupil of Allen Spencer, is appearing in recital in the Young Artists Series in Curtiss Hall on November 14.

Gladys Parsons, post-graduate student of the American Conservatory, is teaching music in the public schools in Springfield, Ill.

### STOCK FEATURES RUSSIAN MUSIC

For the second pair of concerts on November 1 and 2, Conductor Stock brought out some Russian music new to this city, including the prelude to Moussorgsky's opera, Khovanschina, and the eighth symphony of Miskowsky. Both sounded the plaintive note so characteristic of Russian music, yet each belongs to a different period—the former to the classical and the latter to the modern. While there is melody and beauty to be found in the Moussorgsky prelude, Miskowsky's symphony shows the modern trend toward cacophony.

The manner in which the Chicago Symphony musicians coped with the innumerable intricacies with which both numbers are filled showed our virtuoso band at its best. They made the most of these numbers, lent admirable support to the new first cellist, Enno Bolignini appearing as soloist, and finished the concert with a rousing performance of Chabrier's Espana.

Not only was Enno Bolignini making his first solo appearance in Chicago on this occasion, but he also was the first soloist of the season. In the Lalo Concerto, the new cellist proved himself a fine artist with much to recommend him to the public. He should be a valuable asset to the orchestra.

### BOSTON SYMPHONY VISITS CHICAGO

Much pleasure as well as profit was derived by the visit of the Boston Symphony Orchestra and its renowned leader, Dr. Serge Koussevitzky, who had a rousing reception from a large multitude at Orchestra Hall on October 29, when they presented one of their infrequent concerts here. Chicago is not so partial to its own fine orchestra as not to recognize the merits and strong points of visiting orchestras as well as the stimulating effect of their visits. Throughout the evening the audience attested its keen enjoyment and riots of enthusiasm during the program brought the conductor back many times to the stand and the orchestra to its feet.

Koussevitzky impressed as a great artist playing upon his instrument with masterful skill, unusual imagination and artistic finish. The Boston Symphony, his responsive, flexible instrument, transmits his message with accuracy, virtuosity and reverence. The conductor brings out contrasts of great deli-

cacy with thrilling climaxes, vivid tone coloring, pulsating rhythm, which make for soul-stirring performance.

Beginning with the Vivaldi D minor Concerto for orchestra with organ, and continuing through the Debussy Nocturnes—Nuages and Fetes—the Stravinsky suite from the ballet, Petrouchka, Koussevitzky pyramided to a great climax in the Pathetic Symphony of Tchaikowsky. He added beauty and elegance to the ancient music of Vivaldi through sharp contrasts, and beautiful tone effects in the string sections. The Debussy Nocturnes received a delicate and colorful reading. The Stravinsky ballet suite was a riot of color, punctuated with vital rhythm. The Tchaikowsky Symphony was played with nobility of tone and intensity of expression.

An ovation was accorded the conductor and his men at the close of the concert.

### JOSEPHINE LYDSTON-SEYL'S COSTUME RECITAL

Josephine Lydston-Seyl, a clever song interpreter, who has made a specialty of costume recitals, presented one at the Chicago Women's Club Auditorium on October 27, before a most enthusiastic audience. Mrs. Seyl made a lovely picture in old French, Venetian and colonial day costumes, and singing beautifully, she pleased both the eye and the ear. She rendered old French numbers by Weckerlin, Myron Jacobson, Deodat de Severac and Fourdrain, a Venetian group by Hevin Spross, and old English songs in such a manner as to evoke the enthusiastic applause of the many on hand. She was well liked and justly so.

### HANNA BUTLER RETURNS FROM PARIS

Hanna Butler has returned to Chicago most enthusiastic over her summer master class in Paris, which was not only very large, but the most successful she has ever had in the French capital. Her students were very popular in musical circles there and were in great demand, singing two or three times weekly at various functions. Several sang at the opening concert of the American Woman's Club with marked success, Mildred Boberg, coloratura soprano, and Marjorie Livingston, dramatic soprano, being singled out for exceptional work. It is rare for a soprano to be able to sing the Bell Song from Lakme and Micaela's air from Carmen equally well, and Miss Boberg astonished her listeners by accomplishing that feat in a highly creditable manner. In Mrs. Butler's summer vocal class in Paris were pupils from Washington, Texas, New York, Vienna and London. On the trip over and the return trip also the eminent voice teacher's pupils sang at the ship's concerts, making a big hit each time. Mrs. Butler also sang and was heartily applauded.

Upon her return, Mildred Boberg sang for the Renaissance Club on October 28 at the Art Institute; she has a number of other engagements booked for the season.

Ruth Heizer, who took care of Mrs. Butler's class in Chicago all summer, proved that she is as good a teacher as she is a singer. Miss Heizer has left for a tour with an opera company.

Mrs. Butler has reopened her Chicago studio and looks forward to a very busy season.

### CELLI DANCES

A former Chicagoan, Vincenzo Celli, who left here to become first dancer at La Scala and other European opera houses, returned to give a dance recital at Orchestra Hall on

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October 27. Supported by his own corps de ballet, Celli presented a lengthy program of interesting numbers.

#### MUSICAL ART COUNCIL OF CHICAGO

Formerly the Musical Art Fund Society, the Musical Art Council of Chicago presented its opening musical interpretative program of Verdi's Aida following a luncheon at the Blackstone Hotel, on October 28. Artists appearing on the program were Sascha Corado, baritone, five years with the Berlin Opera Company; Claude Giras, tenor, and the Musical Art Council Choral Symphony, who presented the Consecration Scene from the opera.

These programs are sponsored monthly by the Council, and according to Mrs. Robert Nathan, president, who presents the story of the opera preceding each part sung by the participating artists, are designed to give the public a studied acquaintance with opera.

In changing its name the Council has broadened the scope of its activities to include the promotion establishment of art guild theaters to serve as an outlet for music and dramatic students of ability. Isaac Van Grove is artistic leader for the Council.

JEANNETTE COX.

#### Detroit

(Continued from page 29)

Tsar Saltan (Rimsky-Korsakoff). The second part consisted of favorite movements from three symphonies. The second from the Tchaikovsky Fifth, the third from the Schumann Third and the final from the First of Goldmark. Judging by its reception, the program met with great favor from the audience.

The third program introduced Georges Miquelle, first cellist of the orchestra, as soloist. He played the concerto in C major, op. 20, by d'Albert. Mr. Miquelle was warmly greeted upon his appearance and his splendid playing evoked much enthusiasm. The program closed with the Symphony No. 1 in G minor by Kalinnikov.

Tuesday and Wednesday afternoons, October 22 and 23, Orchestra Hall was filled to capacity with two of its most interesting and interested audiences, the children from

the grades of the public and parochial schools. Under the supervision of Edith M. Khetts, the programs had been studied for a month so that they were familiar when it came time for their performance by the orchestra. A better behaved or a more enthusiastic audience it would be difficult to find. No wonder, therefore, that the orchestra gives of its best on these occasions.

Saturday morning, October 26, the first of the series for young people was given at Orchestra Hall, with Miss Rhetts lecturing and Victor Kolar conducting. The program was devoted largely to the string choir and consisted of The Deluge (Saint-Saëns), Evening Prayer (Bossi), The Swan (Saint-Saëns), Theme and Variations, played by the Detroit String Quartet; Valse, Serenade (Tchaikowsky), and the Bacchanale from Samson and Delilah (Saint-Saëns). F. M. S.

#### Pennsylvania Opera's Philadelphia Season Postponed

The first week of the Philadelphia season of the Pennsylvania Grand Opera Company, which was to have opened on November 4 at the Metropolitan Opera House, was postponed. According to Francesco Pelosi, general manager of the company, the seven operas scheduled will be given later in the winter or early in the spring.

The postponement of the Philadelphia dates does not, however, affect the other engagements booked for the company, which leaves shortly for a fifteen weeks' tour of the South.

#### New York Concert Announcements

M: Morning. A: Afternoon.  
E: Evening.

##### Saturday, November 9

Ernest Hutcheson, piano, Carnegie Hall (A).  
Edwin and Jewel Bethany Hughes, two-piano, Town Hall (E).  
Elisabeth Kethberg, song, McMillin Theater (E).  
English Folk Dance Society, Carnegie Hall (E).  
London String Quartet, Town Hall (A).  
Susan Fisher, song, Chalf Hall (A).  
Minnie Richter, violin, Engineering Auditorium (E).

##### Sunday, November 10

Philharmonic-Symphony Society, Carnegie Hall (A).  
Paul Robeson, song, Carnegie Hall (E).  
London String Quartet, Town Hall (A).  
Nora Dinkov, song, Steinway Hall (E).  
Lynnwood Farnam, organ, Church of the Holy Communion (A).  
Society of the Friends of Music, Mecca Auditorium (A).  
Manhattan Symphony Orchestra, Mecca Auditorium, (E).

##### Monday, November 11

New York Oratorio Society, Carnegie Hall (E).  
Anna Hamlin, song, Town Hall (A).  
Aguilar Lute Quartet, Town Hall (E).  
Josef Gingold, violin, Steinway Hall (E).  
Lynnwood Farnam, organ, Church of the Holy Communion (E).

##### Tuesday, November 12

Estelle Wrock, song, Town Hall (A).  
John Carroll, song, Town Hall (E).  
The Elshuco Trio, Engineering Auditorium (E).  
Audray Roslyn, piano, Steinway Hall (E).

##### Wednesday, November 13

Roland Hayes, song, Carnegie Hall (E).  
Pauline Danforth, piano, Town Hall (E).  
The Morgan Trio, Steinway Hall (A).  
Dan Gridley, song, The Barbizon (E).

##### Thursday, November 14

Philharmonic-Symphony Society, Carnegie Hall (E).  
Flora Woodman, song, Town Hall (A).  
La Argentina, dance, Town Hall (E).

##### Friday, November 15

Philharmonic-Symphony Society, Carnegie Hall (A).  
Vladimir Horowitz, piano, Carnegie Hall (E).  
Anna Earnshaw, song, Town Hall (A).  
La Argentina, dance, Town Hall (E).  
Ralph Banks, song, Steinway Hall (E).  
Musical Art Quartet, Washington Irving High School (E).

##### Saturday, November 16

Junior Orchestral concert, Carnegie Hall (M).  
Maria Theresa, dance, Carnegie Hall (E).  
Aguilar Lute Quartet, Town Hall (A).  
La Argentina, dance, Town Hall (E).  
Arnold Volpe, program of his own compositions, John Golden Theater (E).

##### Sunday, November 17

Philharmonic-Symphony Society, Carnegie Hall (A).  
Francis Rogers, song, Town Hall (A).  
Society of the Friends of Music, Mecca Auditorium (A).  
New York Chamber Music Society, Plaza Hotel (E).  
Ruth Page, dance, Guild Theater (E).

##### Monday, November 18

Lilyan Thompson, song, Engineering Auditorium (E).  
Beethoven Association, Town Hall (E).

##### Tuesday, November 19

American Orchestral Society, Carnegie Hall (A).  
Philadelphia Orchestra, Carnegie Hall (E).  
Marvine Mangel, piano, Town Hall (A).  
The Brahms Quartet, Town Hall (E).  
Elsa Rieffin, song, Steinway Hall (E).

##### Wednesday, November 20

Philharmonic-Symphony Society, Carnegie Hall (E).  
Marguerite MacDonald, song, Town Hall (A).  
The Compinsky Trio, Town Hall (E).  
Alberto Salvi and Ethel Luening, The Barbizon (E).  
Rhea Silberta, Talk on Beethoven, Hotel Ansonia (M).  
Alix Young Maruchess, viola d'amore, Steinway Hall (E).

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## Johnson on Two Months' Concert Tour

During the period following the close of his fourth consecutive season at Ravinia and before his return to the Metropolitan for the eighth successive year, in January, 1930, Edward Johnson is fulfilling concert engagements in the United States and Canada. He



EDWARD JOHNSON

already is scheduled for twenty-six appearances within the period from October to December, with other engagements still pending. Mr. Johnson opened his Canadian tour with a recital in Sackville, N. B. This he followed with appearances with the Halifax Philharmonic Society; at Acadia University in Wolfville, N. S., and before the Ladies' Morning Musicales in St. John, N. B. He then was heard in Ottawa, Kingston, Montreal, Quebec, Toronto, London and Winnipeg. On October 18, the day that he was scheduled to sing in Kingston (Ontario), the tenor was honored by an invitation from the Canadian Government to appear as soloist at a dinner given at Government House in honor of the British Prime Minister, Ramsey MacDonald, but, in order to keep faith with the local manager and with the public which had bought out the house far in advance, Mr. Johnson had to decline the Government invitation.

Press notices on hand from Halifax and Ottawa give evidence of the deep impression the tenor made on his Canadian audiences. For example, the Halifax Daily Star said: "For Mr. Johnson it is difficult to find adequate words of praise. His controlled power, his interpretation, the beauty of his rich tones, soft and clear, his sincerity, his feeling, the rhythm in his voice that was always velvet, his versatility, the precise perfection of this production, each could be made the subject of an article." An editorial in the Ottawa Citizen on The Secret of Johnson's Supremacy as a Singer, states that, in addition to a beautiful voice and an extraordinary technic of production, control and shading, Mr. Johnson possesses a mind of superlative quality and a heart of exquisite sensibility—that uncommon power of lifting us out of ourselves and carrying us with him in the land of noble inspirations.

In the United States, Mr. Johnson's engagements include recitals in Philadelphia, Harrisburg, Pa., Brockton, Mass., Boston, Mass., Buffalo, N. Y., Montclair, N. J., Louisville, Ky., Chicago, Ill., St. Louis, Mo., also at the University of Virginia in Charlottesville, Smith College, Northampton, Mass., twice with the Cleveland Orchestra, and with other organizations.

Mr. Johnson's operatic performances in this country have included many American and world premieres. Last year Metropolitan audiences heard him create the new Piz-zetti opera, Fra Gherardo. Since the world premiere of The King's Henchman in 1927, Mr. Johnson has continued to sing leading roles at the Metropolitan, and also, since his connection with the company, he has been the only interpreter of the role of Pelleas, which opera he sings with Lucrezia Bori. With Mme. Bori he also shares the operas, The Love of Three Kings, Romeo and Juliet, and La Rondine, which latter he added to his repertoire this past summer at Ravinia. Also at Ravinia this past season, he gave the first presentation of Fedora with Yvonne Gall, with whom a short time ago he presented Louise. In these, as well as probably in other novelties or revivals, the tenor will be heard at the Metropolitan Opera this season. G. D.

## Van Vliet Soloist With Portland Symphony

Cornelius Van Vliet, Dutch cellist, now on tour in the Northwest, appeared as soloist at the opening concert of the Portland Symphony, Portland, Ore., on November 4. His next appearance was on November 5 in Los Angeles, where he was heard on the same program with McCormack.

In order to fulfill this latter engagement it was necessary for Mr. Van Vliet to travel by airplane from Portland to Los Angeles. It was believed to have been probably the

first time a cello virtuoso has been obliged to travel by airplane to fulfill his concert engagements.

Besides his concert appearances, Cornelius Van Vliet has been sojourning in Montana, mountain climbing and enjoying the magnificent scenery. His tour concludes the latter part of November, when he will return to New York.

## Louise Soelberg Engaged Abroad

Mrs. Leonard Elmhurst, who is developing a theater group on her estate at Totnes, Devon, has engaged Louise Soelberg to go to England the first of May and train the choruses for a Greek play which she expects to give in July.

The Cornish School in Seattle will soon produce the Holy Night, by Gregorie Mar-



LOUISE SOELBERG

tinez Sierra, when Miss Soelberg will take the part of the Virgin. She has arranged the dances for Ellen Van Volkenburg's production of The Princess Who Would Not Say Die, and also wrote its music.

Miss Soelberg is the head of the Cornish dancing school. She studied dancing there for several years and included among her teachers Adolf Bolm and Michio Ito. She also graduated as pianist from the Cornish School and has studied Dalcroze Eurythmics since she was a young child. She composed one or two interesting piano pieces during her school days.

In 1926 Miss Soelberg went to Europe. She studied at the Dalcroze Institute in Geneva for two years, and after traveling for some time returned and took charge of the work in Seattle. Last spring she went to San Francisco and assisted Michio Ito in some master classes. During the summer she went to New York and did some special work with Doris Humphrey and Charles Weidman.

## Young Artist Contest Winners Given Engagements

The National Federation of Music Clubs conducts contests for young artists every two years, and the winners of this contest should represent the best talent in the country, as they win in competition with others from the whole United States. It is a part of the declared policy of the Federation not only to award national prizes, but also to supply the concert engagements to whichever of these winners it deems worthy to represent it. Mrs. Arthur Holmes Morse, of Cincinnati, national chairman of contests, presented Phillip Frank, violinist, Florence Frantz, pianist, and William Hain, tenor, all three winners in last summer's competition, at the Cincinnati Art Center on October 30. Mrs. Morse has already secured the promise of the following clubs to give these prize winners engagements later in the season: The Cham-nade Club of Providence, R. I., the Mothers-singers' Club of Dayton, O., and the St. Cecilia Society of Grand Rapids, Mich. Phillip Frank, who was hailed everywhere as a violin prodigy discovered by Sid Graumann, after appearing in the West, made a four months' tour with the Eddy Brown String Quartet. He created a veritable sensation with the judges and the audience at the contest in Boston. Florence Frantz has been a scholarship pupil all her life, and is the youngest graduate ever to have gone out from the Peabody Conservatory. From Peabody she went to the Curtis Institute. William Hain, who hails from Brooklyn, has held many church positions in New York and has sung with oratorio and other musical societies. Since winning the contest in Boston last June he has been taken over by the National Broadcasting management.

## New Song Cycle by Ernst Krenek

BERLIN.—Ernst Krenek has completed a cycle of twenty songs for voice with piano accompaniment. It is called Riese-buch aus den Osterreichischen Alpen (Travel Book from the Austrian Alps).

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### Arnold Volpe Recital of Compositions

Arnold Volpe will present a program of his compositions at the John Golden Theater, New York, on Sunday evening, November 17, at which the following artists will assist: Martha Attwood, soprano of the Metropolitan Opera Company; George Morgan, baritone; Naoum Blinder, violinist; Vladimir Dubinsky, cellist; Misha Bernstein, violinist, and Samuel Stillman, violist.

Arnold Volpe is universally recognized as one of the few American conductors of the foremost rank. His many activities in the cause of musical art in America have made him pre-eminent in the musical realm.

Coincident with his activities in the orchestral field of conducting, he is prominent as a violinist, chamber music performer, teacher and composer. His greatest achievements are as founder and conductor of organizations that have proven important factors in the education and musical growth of America.

Born in Russia, Arnold Volpe began to study the violin at the Warsaw Institute of Music. Later he became a pupil of the noted Leopold Auer at the Imperial Conservatory of St. Petersburg (Leningrad). He graduated with highest honors and then again re-entered the same institution for the purpose of mastering theory and composition. He received his second diploma after completing his studies with Nikolai Soloviev.

In 1898 Arnold Volpe came to the United States. Among his numerous activities, some of the outstanding achievements are as follows: In 1902 Arnold Volpe founded The Young Men's Symphony Orchestra of New York, which he conducted for seventeen years and which organization has been of inestimable benefit to young professional musicians, and is still functioning. The Volpe Symphony Orchestra, organized in 1904, the programs of which featured the works of native composers, thereby attracting widespread attention, the performances winning national recognition for its leader over a period of ten years; in 1918 Arnold Volpe became the founder and director of The Lewisohn Stadium Concerts. It was the first attempt to democratize symphonic music, also the first successful symphony concerts given at popular prices under the stars and a pioneer achievement which is being imitated throughout the musical world.

Mr. Volpe is at present affiliated with the University of Miami, Florida, where he has also organized and conducts the University of Miami Symphony Orchestra.

Guest appearances as conductor throughout the country and various other activities have made enormous demands upon him. Nevertheless, Arnold Volpe had devoted himself throughout his entire career to composition, and is taking this occasion to present to the musical public of New York his works in the form of songs, instrumental solos and chamber music, with the valued assistance of a group of distinguished artists.

### Richards Plays at White House

When the British Premier and his daughter, Isabel MacDonald, were dinner guests at the White House on October 7, Lewis Richards, harpsichordist, was selected to give a short program following the dinner. Mr. Richards was originally engaged to give an afternoon recital at the White House on October 10, but at the request of Mrs. Hoover changed his plans in order to play at this earlier date. In compliment to the distinguished visitors, Mr. Richards gave a program consisting entirely of Old English numbers, including the rollicking tune, Dr. Bull's Myself, by John Bull.

By including Mr. Richards in so important an affair as the international dinner, Mrs. Hoover also was honoring an old friend, the artist having been a valuable Hoover aide during the war, first in the Belgium Relief Commission and later in the Food Administration, foregoing a promising career as pianist and harpsichordist in Europe in order to give this service.

Mr. Richards, however, was born and educated in America, a native of St. Johns, Mich., a town not far distant from East Lansing, where he is on duty as director of the Michigan State Institute of Music and Allied Arts, when he is not concertizing. His 1929 concert season began on October 9, when he appeared as harpsichordist with a group selected from the Philadelphia Orchestra, under Stokowski, in Bach's Die Kunst der Fuge, at the Chamber Music Festival in Washington.

### Flying Service Radio Program

Salvatore Mario de Stefano, harpist, and John Barnes Wells, tenor, were the guest artists on the Curtiss Flying Service radio program broadcast from Station WRNY on October 25.

Mr. de Stefano played Romance (Rubenstein); a composition of his own, Valse Caprice; The Fountain (Zabel), and Swanee River (especially arranged as a harp solo by the artist). John Barnes Wells was heard in Love's Homecoming (Kennedy Russell), To Daisies (Roger Quilter), A Caution (Barbara Hope), and a group of his own

songs which included Thumb Marks, Losted, A Puzzled Little Grandson, The Mystery, Be the Best of Whatever You Are.

The Curtiss Salon Trio supplied the balance of the program, offering A Legend (Nicode), Snowflakes Waltz (Semon), Hindoo Song (Bemberg), Spring Song (Mendelssohn), En Badinant (D'Ambrosio) and excerpts from Samson and Delilah.

The Curtiss Flying Service radio program is broadcast every Friday evening from eight to nine and is under the program management of Harriet Steel Pickernell.

### Gilbert Ross a Fictional Character

Gilbert Ross, American violinist, has been chosen as the subject for a fictional study by Anzia Yezierska, well known novelist, author of Hungry Hearts, Salome of the Tenements, and other popular successes.

Miss Yezierska, whose books are markedly sociological in their import, recently visited



GILBERT ROSS,

with Anzia Yezierska, who has chosen the violinist as the subject for a fictional story.

Madison, Wis., for the purpose of meeting Mr. Ross' father, Prof. E. A. Ross, who is head of the department of sociology at the University of Wisconsin. There she became acquainted with the young violinist and heard him play on several occasions.

Enthusiastic over his artistry, and filled with admiration for the remarkable career of a youth who had attained fame in both Europe and America at the age of nineteen and is now recognized as one of our foremost native violinists, Miss Yezierska announced her intention of writing a story around him. She is busy on the work, which will be syndicated in a number of newspapers before its publication in book form.

### Honors Abroad for San-Malo

The Italian concert tour of San-Malo, violinist of Panama, has been marked by private programs for the Pope and Mussolini, according to a cablegram received by Charles L. Wagner, who has the artist under contract for the coming season.

After his audience with the Pope, San-Malo had the highest blessing of the Church bestowed on him.

At the celebrated Villa Torlonia, San-Malo played an hour and a half for Mussolini, the Premier declaring the youthful Panamanian to be the most brilliant violinist he has heard and offering to sponsor his next concert appearance in Rome.

The violinist's only New York concert this season will be at Carnegie Hall on Thanksgiving afternoon.

### Nora Dinkov in Recital November 10

Nora Dinkov has prepared a song recital, to be given at Steinway Hall, New York, November 10, under her vocal mentor, Jean Skrobisch, which contains much interesting music; a French, German and closing English group show her versatility. Joseph Adler will be at the piano.

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## Artists Everywhere

Victor Andoga, stage director, who is well known for his classes in operatic stage instruction, recently was appointed director of the opera class at the Master Institute of Roerich Museum. In addition to this work, Mr. Andoga will continue his private teaching at his New York studio.

Sophie Braslau, who scored a great success as Carmen with the Philadelphia Grand Opera Company on October 23, coached this role histrionically with Mr. Andoga, with whom she has been working for some time.

Frederic Baer, started his season's concert tour in the Community Concert Course, Easton, Pa., October 24. This month he will sing with the New York Oratorio Society. Then he starts a southern concert tour, with engagements in Kentucky, Tennessee and Pennsylvania, concluding with a re-engagement in Pittsburgh (from last season) by the Mendelssohn Club, Ernest Lunt, conductor.

Richard Crooks will give a Boston recital at Symphony Hall on March 2. The tenor will fill this appearance after a tour of New York, Kentucky, Ohio, Illinois, Michigan and Massachusetts.

Prof. Dimitrie Cuclin now is a member of the faculty of the Brooklyn College of Music and has reorganized the departments of violin, harmony, composition and musical aesthetics. He also is connected with the City Conservatory, New York, and has a large class of private pupils who come from the various boroughs. The programs presented by pupils of Prof. Cuclin at recitals during the season are made up from the standard violin literature.

Harriet Foster, following a very enjoyable and beneficial vacation, has re-opened her studios on West 71st Street and has a large class of voice pupils.

Felix Fox, Boston pianist and composer, has begun the season auspiciously. A few of his bookings include recitals at Phillips Exeter Academy on November 17; Harvard Musical Association, Boston, November 29; Jordan Hall, December 7; the Exeter, N. H., Music Club, January 30; Stoneleigh School, Rye Beach, N. H., December 11; Rogers Hall, Lowell, January 11; Abbot Academy, Andover, January 14; Westover School, Middlebury, Conn., January 16. Mr. Fox will also appear as soloist with the Musical Art Quartet in Exeter, N. H., January 12, and in Boston, January 15.

Paul Henneberg conducted the first concert, twenty-eighth season, of the Young Men's Symphony Orchestra of New York October 13, at Yorkville Casino. The late Alfred L. Seligman founded and endowed this orchestra, which prepares young musicians to play in larger organizations.

Alton Jones, pianist, opened his season with a recital in San Gabriel, Cal., September 21. The San Gabriel Times said in part: "The hall was filled to capacity when Alton Jones, New York pianist, was heard in recital on Saturday evening. His program, including compositions by Handel, Chopin, Debussy and Schumann, showed him to be an artist of keen musical insight and taste, with a varied tone of clarity and brilliance. It is difficult to mention high points in the evening's performance, which was of a uniformly high degree of excellence. The audience was particularly appreciative and Mr. Jones responded to enthusiastic encores."

Frank LaForge appeared recently over the Vitaphone at the Strand Theater, New York, with Frances Alda. In addition to playing the accompaniments for Mme. Alda, Mr. LaForge was seen and heard in his composition, Romance. These two artists will make several more Vitaphone productions in the near future.

Harold Land, baritone, who celebrated his fifteenth anniversary as baritone soloist of St. Thomas' Church, Fifth Avenue, New York, on the first Sunday in October, gave a recital at Drew Seminary, Carmel, N. Y., on October 18. Mr. Land also sang in Caldwell, N. J., on October 24.

Mary Lewis fulfilled eight engagements in eleven days in California beginning on October 19 with a concert in Claremont. In the San Francisco Bay district Miss Lewis had four concerts during the week of October 21—October 21, appearing at the Fairmont Hotel, San Francisco, under direction of Alice Seckels; 22, Berkeley; 24, Oakland; 25, Piedmont. Monday, October 28, Miss Lewis opened the Biltmore Morning Musical series held at the Hotel Biltmore, Los Angeles. On October 29 she opened the Behmer Evening Series at the Los Angeles Philharmonic Auditorium.

Benno Moiseiwitsch, who will give a recital at Town Hall on November 23, has announced a program of unusual interest. He will begin with two works of Schumann, the Toccata and Etudes Symphoniques. Then will follow an extended Brahms group: Rhapsody in E flat, Intermezzo in E flat minor, Intermezzo in C major, Capriccio in B minor and Variations on a Theme by Pa-

ganini. The final group will consist of works by the moderns: Suggestions Diaboliques by Prokofieff, two Fairy Tales by Nicholas Medtner, and the Islamey Fantasy by Balakireff.

The Morning Choral of Brooklyn issued invitations to a morning musicale for October 22, Elks Club, Brooklyn, when Owen R. Jones spoke of his experiences as accompanist for Patti. Instrumental music and vocal soloists, the latter selected from the Choral Forces, made up an interesting affair.

Rachel Morton, American soprano, who went to England last summer to sing four concerts with Sir Henry Wood and his orchestra at Queen's Hall, London, will prolong her stay there until about the middle of November. This extension is due to the fact that she has been engaged by the Covent Garden Opera Syndicate to sing eleven performances in several of the large cities of England and Scotland, including the roles of Tosca, Elsa (Lohengrin) and Leonora (Trovatore). This syndicate is the organization which has taken control of the former British National Opera Company, of which Miss Morton was for three years a member, before her return to America.

Frances Nash, American pianist, recently fulfilled the following European engagements: October 28, Leiden, Netherlands; 31, Haarlem, Netherlands; November 4, Cologne, Germany, and November 6, Frankfurt, Germany. Coming dates include: November 11, Madrid, Spain; 17, Milan, Italy; 21, Rome, Italy; December 2, Budapest, Austria; 4, Prague, Czechoslovakia; 7, Munich, Germany; 14, Hamburg, Germany; 17, Amsterdam, Netherlands; January 17, Vienna, Austria; 20, Vienna, Austria; March 17, Paris, France, and April 3, Berlin, Germany. These dates include appearances as soloist with the Vienna Symphony Orchestra, Paris Lamoureux Orchestra, and the Philharmonie of Berlin.

John Earle Newton has been engaged as a member of the piano faculty of the Master Institute of Roerich Museum in New York. Mr. Newton's pedagogical activities have included the position as head of the music department of the New Jersey College for Women at New Brunswick.

John Parrish, tenor, has taken up his duties as teacher of vocal music for the current academic year at the University of Missouri, Columbia, Mo. Mr. Parrish spent part of last summer teaching at the Bay View (Mich.) Assembly Summer Music School. While there he gave two recitals.

Gina Pinnera was presented by George D. Haage, of Reading, Pa., on October 17 for his opening attraction on his All-Star Artists Course instead of Rosa Raisa. This additional early fall concert for the soprano came between her appearance at the Worcester, Mass., Festival (re-engagement from last season) and her recital in Youngstown, O., for the Monday Musical of that city. Later in the month, among other engagements, Pinnera appeared as soloist with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis.

Michael Press, violinist, conductor and composer, returned to this country on November 1 to take up his duties as head of the violin department at the Michigan State Institute of Music and Allied Arts, at East Lansing.

George Rittenhouse, religious leader, has issued World Famous Christmas Songs, containing traditional hymns, carols, modern Christmas songs, high grade solo and quartet numbers, which is most attractively gotten up. Gethsemane, and The Promises of God, are excellent solos by the same composer.

Emma Roberts, American contralto, who is singing in Europe, appeared recently in Munich with excellent success.

Anton Rovinsky, pianist, will fulfill a large number of recital engagements in the East. So heavy are the demands on his time that he has postponed his New York recital, originally set for November 19, in Town Hall, until January. On December 4 he will begin a Canadian tour with a recital in Montreal.

The Rubinstein Club, Mrs. William R. Chapman, president, holding all functions in the Plaza Hotel, where the Chapmans will reside, held the first rehearsal October 30, when the officers also met at an informal tea. The first theater party (Sweet Adeline) occurs November 20.

The Stradivarius String Quartet (Wolfe Wolfsohn, Alfred Pochon, Nicholas Moldovan, and Gerald Warburg) will play at the David Mannes Music School on November 17, when the following numbers will be given: Mozart's F major quartet, No. 6, and Schumann's F-major quartet, op. 41, No. 2. Between the two Leopold Mannes will give an analysis of the Schumann work, illustrated at the piano.

Pauline Turso, soprano (artist pupil of Avitabile), has booked several engagements in Greater New York, Connecticut and Mas-

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sachusetts, also an operatic concert in Bridgeport, November 24, and another in Stamford.

**Nevada Van der Veer** achieved notable success at her Springfield, Mass., appearance, the Union of that city commenting: "It remained for that sterling artist, Nevada Van der Veer, to completely charm the audience; here is a great art backed by wide experience and thorough musicianship. Today she stands as one of the greatest of concert singers and leads the rank of oratorio contraltos."

**Ole Windingstad**, director of the Norwegian Singing Society of Brooklyn, conducted the October 18 concert at the Brooklyn Academy of Music, when a symphony orchestra of fifty pieces and the following soloists appeared: Astrid Fjelde, Agnes Forde, Gudrun Ekeland, August Werner and Carl Tollefsen. The order of St. Olav was recently conferred on Mr. Windingstad by King Haakon of Norway.

### Gershwin to Appear With Manhattan Symphony

The second concert of the present series of the Manhattan Symphony Orchestra will take place at Mecca Auditorium on Sunday evening, November 10. Another interesting program is promised the subscribers and patrons of this society in the appearance at this concert of George Gershwin, who will personally conduct his newest composition, *An American in Paris*.

The rest of the program, which will be conducted by Dr. Henry Hadley, includes the Kalinikoff Symphony No. 1 in G minor, The Swan of Tuonela by Sibelius, and the Bach-Abert Prelude and Fugue in G minor. The Manhattan Orchestral Society is a co-operative organization, incorporated for the purpose of providing the best music at popular prices for the people, and is said to be the only large symphony orchestra in this country functioning without a subsidy of any kind. The price range of these concerts is from 50 cents to \$2, and students of any college, high school, or music settlement in New York may obtain tickets at 25 cents each.

The concerts are brought to the homes of thousands unable to attend personally owing to the limited capacity of the auditorium, by radio through Station WOR. The dates of the future concerts are November 24, December 8, January 5 and 26, February 9 and 23, and March 9 and 23. American composers who will be represented are Borowsky, Dunn, Loeffler, MacDowell, Chadwick, and Stock, and the soloists will include Gina Pinnera, John Powell, Rudolph Ganz and San Malo.

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RUTH ST. DENIS AND TED SHAWN IN IDYLE,  
one of the novelties of their new program.

### St. Denis and Shawn Open Tour in Philadelphia

Ruth St. Denis and Ted Shawn, following performances in New Brunswick, N. J., and Stamford, Conn., opened their tour proper in Philadelphia on October 21. After an absence of several seasons they were greeted by an audience that filled the Academy of Music to capacity, necessitating the placing of extra rows in the orchestra pit and the removal of their own Symphonic Quartet to the stage.

The program which they are offering contains a large proportion of novelties, including several which were first introduced during their series of performances at the Lewisohn Stadium, New York, in August. Among them are Kwannon—Japanese Goddess of Mercy, a worthy successor to the Quan-Yin and White Jade, given by Miss St. Denis in former seasons; Mr. Shawn's Ramadan Dance, to music of Anis Fuleihan; the Bas-relief Figure from Angkor-Vat, a new Nautch Dance from Nevin's Bakawali, and a group of three duets made up of the unforgettable Tillers of the Soil, revived after several years' absence from Denishawn programs, an exquisite Idyll of early Grecian influence, and a visualization of a Debussy Nocturne.

Another duet number which is meeting

with especial favor is Josephine and Hippolyte in costumes of the First Empire, danced to Drigo's popular Serenade, in which Miss St. Denis wears jewels that formerly belonged to Empress Josephine, a gift from the great Napoleon, who also designed the settings.

Elsewhere on the program are Mr. Shawn's Spear Dance Japoneseque, his Cosmic Dance



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of Siva, and a new pair of Flamenco dances from Spain. Miss St. Denis is also reviving Serimpi, a Javanese court dance, and Tanagra, danced to Schumann's Prophet Bird.

Following Philadelphia, Miss St. Denis and Mr. Shawn appeared in Harrisburg, Altoona, Morgantown, Huntington, White Sulphur Springs, Nashville, Memphis, and Hot Springs. On November 1 in Tulsa, Okla., they opened a three weeks' tour of the Southwest under the local direction of the Horner-Witte Concert Bureau of Kansas City.

### Third Week at Metropolitan

Il Trovatore will open the third week of the Metropolitan Opera Season next Monday evening with Rethberg, Claussen, Egner, Lauri-Volpi, Basiola, Pasero, Gandolfi, Paltrinieri, and Bellezza conducting. Other operas of the week will be: The Girl of the Golden West, on Wednesday evening, with Jeritza, Besuner, Martinelli, Tibbett, Pasero, Tedesco, Bada, Marshall, Paltrinieri, Windheim, Altglass, Cehanovsky, Gabor, Picco, Macpherson, Malatesta, Ananian, and Bellezza conducting; Die Meistersinger, Thursday evening, with Fleischer, Telva, Laubenthal, Whitehill, Rothier, Schutzensdorf, Meader, Bloch, Bada, Altglass, Paltrinieri, Gabor, D'Angelo, Cehanovsky, Gustafson, Ananian, Wolfe, and Rosenstock conducting; Gioconda, special matinee on Friday, with Ponselle, Claussen, Swarthout (debut), Gigli, Basiola, Pinza, D'Angelo, Paltrinieri, Gandolfi, Picco, and Serafin conducting; Der Rosenkavalier, Friday evening, with Jeritza, Stuckgold, Fleischer, Manski, Wakefield, Ryan, Flexer, Falco, Wells, Mayr, Schutzensdorf, Tedesco, Bada, Meader, Altglass, Gustafson, Wolfe, and Rosenstock conducting; La Campana Sommersa, Saturday matinee, with Rethberg, Claussen, Manski, Swarthout, Falco, Doninelli, Besuner, Martinelli, DeLuca, Pinza, Tedesco, D'Angelo, Paltrinieri, and Serafin conducting; Cavalleria Rusticana and Pagliacci, Saturday night, the former with Corona, La Mance, Falco, Jagel, Tibbett, and the latter with Bori, Lauri-Volpi, Scotti, Bada, Cehanovsky, and Bellezza conducting both operas. At next Sunday night's Opera Concert, Aves, Divine, Lerch, Swarthout, Jagel, Basiola, Pasero and Windheim will sing, and Pelletier will conduct.

### Os-Ke-Non-Ton in Europe

Os-Ke-Non-Ton, who is giving his North American Red Indian Music in Europe, plans to return to America in January. His concerts have been very successful, a recent London affair drawing a very large crowd. He is not only singing Indian songs, but European composers' works as well; he captured his audience with the Credo (Otello), with full orchestra, Sir Dan Godfrey conducting. The end of this month he will be heard in Holland. His success in the Royal Albert Hall performance of Hiawatha (Coleridge-Taylor) is a matter of record, and his October 9 song recital in Grottrian Hall drew a notable attendance.

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# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

## Some Suggestions From a Grade Teacher to the Music Supervisor

By Josephine O'Reilly

This is indeed a strange world. Many queer things happen in it. But can you picture to yourself the old world upside down, or can you imagine a buck private telling a lieutenant how to be a lieutenant? The subject upon which I have been asked to speak has made both seem quite possible. Scientists tell us they find spots on the sun. Although I seem to be looking for spots, please do not think I am here to find fault. My purpose is to discuss the means by which the music supervisor can strengthen the grade teacher in her work.

The teaching of music is different from the teaching of any other subject. Unless one is conscious of having a beautiful voice, of having perfect control of that voice, to demonstrate before a supervisor is apt to make the teacher or pupil self-conscious unless put at ease. The supervisor who comes into the room with a superior attitude immediately wrecks the possibility of getting a response from either teacher or pupil. If the supervisor is unfortunate enough to fail to get the proper response from a teacher, I do not believe that it is the right, privilege, or duty of the supervisor to nag or persecute the teacher or she is supervising; because part of the blame may rest with the supervisor. The teacher should be allowed to demonstrate and defend her method and then receive constructive criticism in private. You surely know that up-to-date business organizations never permit their employees to be reprimanded in public, because it destroys the customer's confidence in the firm. The teacher's influence can very easily be hurt by careless criticism or by an attitude of dissatisfaction expressed by the supervisor in word or gesture before the class.

The considerate supervisor in judging us and our work will remember that the grade teacher is teaching a dozen different subjects every day besides controlling and molding the characters of forty-eight young savages with different capabilities and possibilities.

The supervisor who really helps us and makes us feel at ease is the one who outlines the work to be accomplished, selects carefully that which is to be taught, and demonstrates how he or she wishes it to be taught. Outlines and methods are always helpful; but what a wonderful supervisor is he or she who says: "This is how it is done," and proceeds to demonstrate the rule. A supervisor who outlines the work, selects the material, and demonstrates the method, comes to help; and a supervisor who comes to help is always welcome. May I say, in passing, that that is the type of supervisor we have in Milwaukee.

The supervisor who selects songs attractive to children is a great help to the grade teacher. If you would only select songs so attractive that the children would sing those songs on the street, in their games, in their homes, half our troubles would be over.

The children coming to us from Italy, Greece, and other European countries, can sing their folk songs without a pitch pipe, piano, or coaxing because they seem to be taught songs with rhythm and melody that appeals to them. This thought struck me quite forcefully not long ago as I watched a group of children from a soldiers' orphan home playing in the old Roman Forum. They were singing happily at their play when we arrived, and when they were told that the visitors were soldiers from America, instead of yelling, they again burst into songs full of rhythm and melody. The same was true of the children of France. As the pilgrimage wended its way along the battlefield of the Verdun sector, the children would run to the roadside singing with full hearts the songs of their native land. But our children! How seldom you hear them sing the songs they learn in school. You may hear them sing Sonny Boy or some jazz song. What is the reason for this? Why is it?

Many of the songs you select for children lack the rhythm and melody which appeals to them. You select songs to teach some chromatic, accidental, or what not. How few can really understand and ever make use of this technical information. If a child can sing a simple song by sight reading, isn't that enough until you can divide the children into the Musical Class, the Less Musical Class, and the Least Musical Class? The day of drudgery is passed. We no longer teach children to speak good English by making them learn fifty rules in grammar and a hundred exceptions; and the child who should be in the Least Musical Class should not have his life made miserable and the teacher's life made miserable by trying to force harmony down his throat when rhythm and melody are all he can get.

If the object of education is to do the best one can for the little citizen who spends a few years in school and a great many out of it, let us give him some worth-while songs to take away with him. The Italian across the sea can sing his classical songs from memory, but we can scarcely sing one line of anything worth while without being bored.

Wouldn't it be better to have song books with a few songs that children love and want to sing rather than a hundred songs that they sing because they have to? The fault of many of the song books you select for the children is that the songs are selected to please you and not the children who are the customers. Any good business man will tell you that the customer must receive first consideration. The grade teacher could tell you the few songs to keep and the hundred to junk. These song books should belong to the children, not to the school, even if they have to be given to them at the school board's expense.

Remember that we grade teachers have about fifteen minutes a day on our program for music. If you give us too much to teach,

no song or songs can be sung often enough to become part of the children. Unless children are given time to absorb some little of the music they are taught, music will not be the living expression of an organism truly alive, but will be forever lost in the mass of general education. Children enjoy that which they realize they have accomplished as a finished whole; nothing else matters much but is lost in the general whirl of things. The results in music, that is, having a group of songs that children know and

love, would do much in molding the national character and making a high type of citizen.

With regard to method: I would ask that you supervise as you would like to be supervised. With regard to material: I beg you to remember the children who are your customers. With regard to results: you may not succeed in training future Galli-Curcis, Tito Schipias, and John McCormacks, but you will bring joy to the great mass of children and help them to do the best they can with the talents and gifts God gave them.

## The Place of Instrumental Music in the Curriculum

By Joseph E. Maddy

Instrumental music has assumed so prominent a place in the modern school curriculum that grave fears are expressed in some localities that instrumental music may eventually supplant vocal music in the schools of the country. These fears are generated by unthoughtful instrumental supervisors, band or orchestra leaders, whose musical and educational understanding is limited to the field of instrumental music. Such teachers are often a menace to the cause of music education.

If music education were limited to instrumental music such instruction would necessarily have to begin at a comparatively late period in the child's life when other interests would have taken the place logically belonging to music. Only a few would be sufficiently interested to master the fundamentals of music while wrestling with the technical perplexities of a musical instrument.

The time to interest children in music is in the kindergarten, where the study of instrumental music would be absurd. The logical time to begin instrumental music is when the child has acquired a love for beautiful music and a knowledge of the fundamentals of music. These can be acquired only through vocal music, for physical reasons.

The instrumental teacher very often fails to realize what are the fundamentals of music. To him they usually mean a knowledge of staff notation, letter names of notes, symbols, scales, etc. The educator knows that the fundamentals are measurable in emotional response, sensations of beauty, skill in reading music and appreciating the rhythm, melody and harmony therein.

The instrumental teacher is apt to condemn the so-called "vocal foundation" on the ground that the pupils have not mastered what he thinks are the fundamentals. If he took the time to study the vocal foundation and then planned his work so as to utilize the vocal foundation, he would find his work much easier and his results far superior—that is, if the vocal foundation has been well laid and the children are able to read music vocally before they attempt to learn to play an instrument.

It is far easier to learn music vocally than instrumentally, for the voice is the most perfect musical instrument (and everyone possesses one), is capable of the most beautiful tone quality, and has practically no technical

difficulties. By the same token it is far easier to master a man-made musical instrument when one knows music first. So vocal music is and always will be the foundation of all musical accomplishment.

What, then, is the place of instrumental music in the curriculum? The same place it occupies in a community—the artistic center around which all other musical activities revolve. The symphony orchestra is acknowledged as the highest form of music, the most versatile, the most colorful, the most artistic of all musical utterances. A fine symphony orchestra is always the central figure of the musical life of the community.

Likewise the high school symphony orchestra is destined to become the artistic peak of school music everywhere.

While it is true that the voice is the most perfect musical instrument and is possessed by all, it has certain definite limitations as to agility, power and endurance which are largely overcome in mechanical musical instruments. Vocal music is a general subject for every child who goes to school. Instrumental music is a special subject for those who show talent and aptitude for music. I do not mean by this statement that no child should undertake to learn to play an instrument unless he shows signs of becoming a musical genius. Any child who is sufficiently interested to want to learn to play an instrument should be given the opportunity.

Let me take this opportunity to condemn the practice of giving music tests to ascertain which children should be permitted to enter instrumental music classes and which should be excluded. No music test, or any other kind of test for that matter, has been devised which will test the most important attribute to becoming a musician—"gumption." We have all seen children with a small amount of native musical talent and an abnormal amount of gumption become far better musicians than the most talented music students in our schools, for these latter are usually lacking in gumption; it is only the rare combination of a superlative amount of both musical talent and gumption that results in a great musician.

Musical talent exists, to some extent, in every human being. It may be developed to a surprising degree, even in children who seem to have practically no native talent.



THE GIRLS' AND BOYS' GLEE CLUBS OF THE FARGO, N. D., HIGH SCHOOL.  
The Girls' Glee Club received first place in the State Music Contest at Grand Forks, N. D., singing Rimsky-Korsakoff's Song of the Shepherd, under the direction of Ellen J. Anderson. In the above picture at the left are: (First row) Joan Storrs, Helen Storrs, Dorothy Chard, Agathe Mock, Ruth Best, Eula Miller, Maevis Charboneau, Charlotte Fields, Helen Almquist, Jeanne Murphy; (second row) Helen Porter, Helen Probstfeld, Mary Porter, Ethel Johnson, Marion Brainerd, Marie Diehl, Marjean Crites, Irene Amundsrud, Charlotte Vlasak, Jean Kinman, Doris Nelson, Mayme Ganz; (third row) Helen Boleman, Roberta Torrence, Helen Tarpelee, Elizabeth Pitsch, Mabel Hicks, Mona Davis, Florence Hyatt, Vivian Peterson, Margaret Dadey, Madalyn Remfrey.



The Boys' Glee Club received first place for boys' glee clubs at Grand Forks, N. D., when the contest song was Song of the Volga Boatmen, under the direction of L. C. Sorlien. The combined glee clubs presented Elijah last year. In the above picture at the right are: (First row) Marion Halleck, Max Stewart, Charles Christianson, William Walsh, Arthur Joistad, Dale Taylor, Timothy Walsh, Charles Waldron, John Lee Coulter; (second row) Grant McCullough, Norval Miller, Howard Trangsrud, Joseph Myers, Bjarne Lee, Robert White, Kermit Anderson, William Fillmore, Walter Dunkelberger.



## MUSIC IN THE SCHOOLS AND COLLEGES

### Semi-Centennial to Be Celebrated by the University of Southern California in 1930

Founded a half century ago, in 1880, the University of Southern California is preparing to commemorate its fiftieth birthday by a fitting and significant Semi-Centennial Celebration in June, 1930. Graphically stressing the university's highest aims and achievements—scholastic endeavor, academic advancement, worthy research, and moral idealism—the anniversary celebration will occupy a week. The program is under the direction of Dean Rockwell D. Hunt, appointed general chairman by President R. B. van Kleef.

Educators of note, Trojan alumni, scientists, and citizens of this and other countries, will gather in Los Angeles to pay homage to those whose work contributed to the development of the University, and to witness the re-enactment, in pageant and song, of events in the history of the institution.

#### FIFTY YEARS AGO

It was in August, 1880, that the incorporation of the western educational institution was achieved. Then a trio of donors presented 308 lots in West Los Angeles to a pioneer board of directors to finance the proposed school. By the articles of incorporation, the state of California granted the name, The University of Southern California, to the new institution, and the policy of co-education was established.

Classes began in October, 1880, under the guidance of Marion McKinley Bovard, the first president of S. C. Later, his brother, George Finley Bovard, a graduate of the class of 1884, served as president for eighteen years (now President Emeritus). For the past eight years R. B. von Kleef has been president, while Warren B. Bovard, son of Dr. George F. Bovard, is vice-president and comptroller, and Dr. Frank C. Touton is vice-president and educational director.

#### TWENTIETH CENTURY GROWTH

When the University of Southern California opened its doors, fifty-five students gathered in the first frame building under the supervision of ten instructors. Los Angeles was at that time a frontier town of the Southwest with a population of 11,183, and with forty-three teachers in its school system. City and university have grown apace, for recent figures show that, with one exception, the population of Los Angeles has doubled every ten years, while the enrollment of students at S. C. has tripled every decade except the third. Los Angeles has changed from a village to a metropolitan center, and the University of Southern California has evolved from a small college of liberal arts to a many-sided

university, recognized by the Association of American Universities, measuring up to rigorous scholastic requirements. Phi Beta Kappa, Phi Kappa Phi, and the Order of the Coif are among the ninety-nine honorary and professional societies with chapters at Southern California.

Twenty schools and colleges are manned by more than 400 faculty members, and serve a yearly enrollment of more than 15,000 students.

#### A METROPOLITAN UNIVERSITY

The campus of S. C., known as University Park, adjoins Exposition Park, which contains the Los Angeles Museum (history, art, and science) and the California State Exposition (with exhibits of the state's resources and industries). In the Museum are collections of the Historical Society of Southern California, the Academy of Science, the Cooper Ornithological Society, the Fine Arts League of Los Angeles, and numerous private collections, all conveniently available to students.

The University of Southern California elects to stay close to the center of Los Angeles, immersed in the problems of the metropolis of the Pacific-Southwest, rubbing elbows with its citizens, sharing the energy of its life, and educating its youth not only in study-hall and classroom but also with the cooperation of urban industries, the harbor, the hospitals, the courts, and the city's commercial and cultural forces.

Research, carried on in campus laboratories and libraries, as well as in actual commercial, industrial, legal, and educational establishments of the section, constitutes one of the institution's most important services. Activities of faculty and students, practical as well as academic, reach out into the community through such departments as the Speakers' Bureau, the Employment and Appointment Bureaus, the Bureau of Field Work, the Division of Radio Education, Correspondence Study Department, the Legal Aid Clinic, the Department of Coordination, the Dental Clinic, community classes, the Annual Institutes of International Relations (December) and of Public Administration (April), and departmental publications such as the Personalist of the Department of Philosophy, the Southern California Law Review, and the Journal of Sociology and Social Research.

#### SPECIALIZED SERVICE

By means of its professional schools (Law, Commerce, Medicine, Architecture, Dentistry, Engineering, Music, Public Administration, and Pharmacy), as well as the scientific, artistic, and cultural phases of educa-

tion emphasized in the College of Letters, Arts, and Sciences, the Trojan University aims to aid the Southwest in developing its resources and capacities to the utmost, so that it may render worthy and conspicuous service in national and world affairs. The student body of the Graduate School represents more than 100 schools and colleges, including not only Americans from every section of this country, but also students from the Orient, Mexico, Canada, and European and Asiatic countries. The student body of University College, the evening division, located in the heart of the Los Angeles business district, provides continuation college work to nearly 6,000 adults annually.

The University of Southern California is non-sectarian, and is attended by members of many and varied religious faiths. Yet S. C. recognizes that Christian influences in education help to stabilize the social order. A recent survey showed that forty-one denominations and religions are represented in the Trojan student body, among which the most numerous apparent are the Baptist, Catholic, Christian, Christian Science, Congregational, Episcopal, Methodist and Presbyterian denominations.

#### LINKING THE PAST WITH THE FUTURE

Eleven veteran educators who have been affiliated with the University of Southern California for twenty-five years or more comprise an honorary faculty committee of the Semi-Centennial Celebration. The quarter-century sages who, from 1884 to 1905 became instructors at S. C., have continued their interest and service. In addition to this "silver-committee," founders, former faculty members, former students, and those who have sponsored and supported the institution will be prominent in the program of the golden anniversary in June, 1930. Many who have received honorary degrees from Southern California, those who have endowed the university with funds, scholarships, libraries, museum materials, buildings, and equipment, and other benefactors and beneficiaries of the institution, will mingle during the anniversary week as participants and spectators.

#### SOME FEATURES OF THE SEMI-CENTENNIAL PROGRAM

Educational exhibits, scientific studies, faculty publications, and departmental demonstrations will be among the academic features of the program.

With addresses by national notables prominent in an appropriate field, four new buildings will be dedicated with fitting ceremonies.

An historical pageant, staged by students of the School of Speech, will reveal by spectacular parade the evolution of the University of Southern California from the eighties to the 1930 era.

A collegiate chorus of 500 voices, accompanied by a student orchestra of 100 pieces, and assisted by national artists, with Schumann-Heink in the contralto role, will render the oratorio, Elijah, and a festival of music by campus musical organizations, in-

### Noted Educators

#### SIGNE EUREN

who is the supervisor of music in the grade schools at Fargo, N. D. Previous to this she was a teacher in the grades and high school, and teacher of music in the Agassiz Junior High School in Fargo.



Miss Euren introduced piano class instruction in the Fargo schools as well as class instruction in violin and wind instruments. The departments under her direction have grown so rapidly that it has been necessary for Miss Euren to devote her entire time to supervising instead of teaching. In the Fargo schools there is a fine grade school orchestra which meets every Saturday morning, and which is conducted by the subject of this sketch.

cluding the Trojan Band and the Glee Clubs, will be held.

The Alumni Association will be in charge of the Golden Jubilee Banquet, as well as numerous class reunions; and it is planned that the cornerstone of a magnificent new Library Building, to be erected by alumni contributions, will be laid during the Semi-Centennial Week.

A University Ode, expressing through poetry and music the traditions and ideals of S. C., will be chanted by a student chorus.

Emblematic of courage, skill, and wisdom, a gigantic Trojan statue, The Spirit of Troy, will be unveiled by the Alumni Association, during the Semi-Centennial Celebration. The statue will thereafter serve as a shrine where Trojan students, alumni, and friends will assemble for celebrations, athletic rallies, reunions, and social and academic gatherings.

(Continued on page 44)



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## MUSIC IN THE SCHOOLS AND COLLEGES

(Continued from page 43)

### PLANS FOR THE SECOND FIFTY YEARS

A definite program of expansion involving the investment of \$40,000,000 has been planned, providing for more ample endowments and additional structures to house more adequately the colleges of Commerce and Music, the Schools of Religion and Education, a separate building to contain the School of Speech and a University Theatre, a Marine Laboratory, and other divisions.

R. B. von KleinSmid, president of Southern California, voices the pledge of the trustees, the administration, and the faculty of the University as follows: "The University of Southern California will hold fast to its conviction that education is a living process, as adjustable as life itself, using the materials provided by the past to make the products of the future. It will continue to devote itself to what it conceives to be the urgent problems of higher education in this present age—the adapting of university facilities to the needs expressed in modern society."

### News From the Field

#### CALIFORNIA

**Stockton.**—The Conservatory of the College of the Pacific recently announced the following programs: October 15, Dene Denny gave a lecture, *The Trend in Contemporary Music*, with numerous illustrations; 29, Miriam Burton, pianist, and Nella Rogers, contralto, gave a program in the auditorium; November 6, Stockton Musical Club Concert, presenting Charles Thomas, pianist. The organizations are as follows: Concert Band, director, Mr. Barker; the combined vocal groups, director, Mrs. Cochran; Girls' Concert Club, director, Miss Harvey; Boys' Concert Club, director, Mr. Paxton; Orchestra, director, Mr. Hebert; Boys' Glee Club, director, Mr. Paxton; Girls' Glee Club, director, Mrs. Cochran. On November 19 will be given the fourth Faculty Recital, with Robert Gordon, cellist, and Charles M. Dennis, baritone.

#### MASSACHUSETTS

**Boston.**—Clifford Chapman, for many years connected with the Octavo Music Department of the Boston house of Oliver Ditson Company, passed away on October 21. Mr. Chapman was well known to practically every supervisor in the East. He was a great friend of music education. Mr. Chapman's funeral was held on October 24, from

Waterman Chapel on Commonwealth Avenue.

**Melrose.**—Vera Bayliss Roche has been appointed assistant music supervisor in the schools of this city. Miss Roche is a graduate of the Lowell State Normal School and of the Institute of Normal Methods held at Auburndale every summer. Alma Holton is the regular supervisor of music here.

#### NEW YORK

**Aurora.**—The Department of Music of Wells College has announced the concert series for the season 1929-30. The following individuals and organizations have been engaged: Roth String Quartet, Benno Moiseiwitsch, pianist; The Kedroff Vocal Quartet; Syracuse Symphony Orchestra, Harold Bauer, pianist; Hamilton College Choir, in joint concert with Wells College Chorus. The Wells College Concert Series, notable among college concerts, has been from early times a valued tradition. It is maintained by student subscriptions, trustee appropriations and donations.

#### NORTH DAKOTA

**Grand Forks.**—Forty-two students at the University of North Dakota have been given places in the school band as the result of tryouts which were held here. A second band, which will include thirty-two members, is being organized by Director John Howard. More than eighty musicians tried out for places in the two bands.

#### WISCONSIN

**Stevens Point.**—The Central Wisconsin Teachers' Association met at State Teachers' College Auditorium, Stevens Point, October 11, and discussed Rural, State Graded, Training School and Teachers' College procedure. The following program was also given: Group of Songs, Portage County School Choir, trained by Lucy C. Doyle, conducted by Frank Percival; Harmony Band, Amherst Grades, Lillian Van Skiver, teacher; Quartet, My Sunshine, Almond Grades, Helen Frank, teacher; Harmony Band, Prairie School, Amelia Bannach, teacher; Harmonica Band, St. Mary's School, Sister Eulalia, teacher; Harmonica Band, Spiritland and McDill Schools, Alice Peterson, teacher; Harmonica Band, Plover Graded Schools, Gustave Olson, teacher; Harmonica Bands Combined, conducted by Frank Percival; The School and the Community, talk by Gustave Lundquist, Minnesota University.

The following music educators were in charge of the program: O. W. Neale, chairman, Central Wisconsin Teachers' Association; D. A. Swartz, secretary; Marion Bannach, chairman, Rural State Graded, Training School, Teachers' College Section.

### School Publications

(Carl Fischer, Inc.)

**Miniature Music Dramas.**—These are vocal adaptations of famous compositions, with text, stage directions, illustrated settings and suggestions for costuming, by Jane Kerley. All unison work with dialogue. Melodies from Schubert, Schumann, Mozart, Mendelssohn, Delibes and Chopin. Forty-five pages, not difficult.

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**Band-Masters Repertory No. 1.**—Ten concert numbers for American Legion, civic, fraternal organizations or high school bands of medium difficulty. Compiled and edited by N. Clifford Page. Fine instrumentation and such composers as Balfe, Massenet, Planquette and others are represented. Conductor's part separate. A fine addition to literature for high school bands.

### London

(Continued from page 8)

and Variations of Schumann, and the usual budget of brilliant trifles, including the new two-piano version of Eugene Goossens' Rhythmic Dance.

#### KATHERINE GOODSON PLAYS BEETHOVEN

Another pianistic performance to be mentioned is Katherine Goodson's vigorous and brilliant playing of the Beethoven E-flat concerto at a special concert of the London Symphony under Sir Hamilton Harty. Few women are equal to the demands of this composition but Miss Goodson is one who does not shrink from so essentially masculine a task.

The concert tide is now rising in earnest and nothing short of a miracle will keep the critic's head above the flood. A new series of chamber concerts called the Wednesday Evening Concerts, given by a coterie of artists with Myra Hess, Harold Samuel, and Isolda Menges at the head, has begun with a sold-out house; another chamber series, the so-called Twelve o'Clocks, has been revived by Mathilde Verne, who had Alexander Barjansky, Russian cellist, as a collaborator at the first concert; the Robert Mayer Children's Concerts, and the London Museum concerts have both begun with greater crowds than ever, likewise the Lily Payling subscription concerts, at the first of which, by the way, Raffaelo Diaz and Mildred Dilling appeared.

The Zimmer Quartet, of Brussels, Marguerite d'Alvarez (who has her own following here and is always sure of a warm welcome), Os-ke-non-ton, John Brownlee, the Australian baritone, Jeanne Dusseau, Canadian soprano, Beatrice Harrison, and Ruzena Herlinger are among the many who have given recitals during the past week or so.

Beatrice Harrison included in her somewhat catholic program the famous Melody by



WALTER N. CAMPBELL,

manager of Station WAPI at Birmingham, Ala., known as the Voice of Alabama, is one of the prominent men in radio in the South. Station WAPI is unique in the fact that it is owned and operated by three great educational institutions, namely, the Alabama Polytechnic Institute at Auburn, the University of Alabama at Tuscaloosa, and the Woman's College of Alabama, at Montevallo. The station is located and operated in the city of Birmingham. Mr. Campbell is admirably fitted to be manager and announcer for such a station, for he advocates strongly the best musical programs for broadcasting, and maintains a high standard. He believes that the radio can become a great influence in cultivating and stimulating a taste for good music.

Charles G. Dawes, now American Ambassador in London, also a rather saccharine Rhapsody for cello, piano and harmonium, by Percy Grainger. Mme. Herlinger at one of her two recitals included two very clever songs by Stravinsky, Myosotis and Le Pigeon, also some really unfamiliar songs by Wolf, Mahler and Marx, and gave evidence of a genuine sense for style and a capacity for applying it to modern music. Aside from all these concert activities the d'Oyley Carte Gilbert and Sullivan Opera Company has opened at its original Savoy Theater, just remodelled; the "Old Vic"—London's people's opera—has given very creditable performances of Il Trovatore and Otello, while the new Covent Garden Opera Company is well under way in the provinces, having opened in Halifax with no less ambitious a production than that of Puccini's Turandot in English.

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### Kathryn Witwer "Switched" from Opera to Concert

"My operatic ambitions have been suddenly sidetracked for concert and recital work for the present," remarked Kathryn Witwer, young lyric soprano of Chicago, encountered recently on the eve of her departure for a long concert tour through the South and West. "Just for the moment, I hope," said the singer, "have I been switched from opera to concert. I am still continuing to study roles and do not intend to give up the idea entirely."

It will be remembered that Miss Witwer won first prize in a National Federation of Music Clubs Contest and at the same time was co-winner in the National Opera Club Contest, and it was the latter organization which was instrumental in bringing about her debut with the Chicago Civic Opera Company, when she scored unusual success as Micaela in Carmen. After the Chicago season she went to Europe for study and coaching, and on her return to America she was taken over by the Civic Concert Service, Inc., of Chicago, of which Dema Harshbarger is president and manager; under that management she sang thirty engagements last season. Successfully embarked on a concert career Miss Witwer thus has been completely switched from opera for the time being, at least.

Her present tour includes recitals at Eau Claire, Wis., October 30; Chickasha, Okla.,



KATHRYN WITWER

November 1; Wichita, Kas., November 2; Mobile, Ala., November 5; Pensacola, Fla., November 7; Selma, Ala., November 8; Tahlequah, Okla., November 14; Winfield, Kas., November 15; Fort Smith, Okla., November 18; Edmond, Okla., November 19; Oklahoma City, Okla., November 21; Enid, Okla., November 22; Danville, Ill., December 3, and Morgantown, W. Va., December 5.

## New Publications

(Oliver Ditson Company, Boston)

Three North American Christmas Carols, arranged by Harvey Gaul.—Such music as this is of interest, if only for the authenticity of the tunes. The three titles are: The Shepherds and the Inn (Mexican carol), The Trees Do Moan (carol of the mountain whites), and Stars Lead Us Ever On (Sioux tribal carol). The texts are adapted from the originals. The Mexican carol is an extremely curious combination of keys, with sudden modulations. The carol of the mountain whites has a most curious tune, extremely uncouth and all the more attractive therefor. Anyone interested in folk music should have a look at it. Finally, the Sioux tribal carol, of which the words are adapted from the Sioux text, is as Indian as possible, and if the music is the result of white influence, that influence is certainly not obvious. It is only right and fair to say that this is the best composition of the three.

Prelude from the sonata in E major for violin alone (Bach), arranged for piano by Leopold Mannes.—Mr. Mannes has performed a useful work in placing this music within reach of solo pianists and students of the piano. The Bach design has been broadened and developed effectively and in a decidedly scholarly manner.

The Rose of the World, a Christmas Cantata, by Charles Fonteyn Manney.—A note says that the text of this cantata is in part based on old Russian legends. It is apparently the work of Alfred Tennyson and of Frederick H. Martens, and consists of four brief parts, the entire cantata occupying only forty music pages—Part I, The Holy Birth; Part II, Mary's Lullaby; Part III, The Adoration of the Kings; Part IV, The Bells of Fulfillment. This sounds attractive, and is. Mary's Lullaby is an alto and tenor duet with humming chorus. The Bells of Fulfillment is built upon a double bell theme, though organ bells are apparently not called for. The imitation of the ringing is in the chorus itself. Needless to say, the work possesses technical excellence as well as beauty.

(M. Witmark & Sons, New York)

Jes' a Lonesome Pickaninny Baby, song, by Jes' M. White and George J. Trinkaus.—Even the most cultured public sometimes welcomes relief from the heavy music of the present day concert repertory. They accept such a relief, just as all the world takes a joke and is glad for it. There was an example of this very thing not long ago in the austere purlieus of the Library of Congress during the Coolidge Festival, when a clever "vaudeville team" gave humorous renditions of Southern folk songs, which the public received with glee and applauded with genuine enthusiasm. George Trinkaus is a skilled musician who received his education in the music department of Yale, and has written symphonies and other works of serious nature. When he turns his attention to such a song as this, he does so without affectation and amuses himself by making it amusing and strictly popular. He and Mr. White wrote Mammy's Little Kinky Headed Boy, which was a big hit. This new work should be equally so. The words are just the sort of terrible stuff that Broadwayites and millions of other "ites" throughout this great pleasure-loving country of ours delight in, and Trinkaus has written music to suit them—and how!

(Edw. Morris Music Pub. Co., Inc., New York)

Technique, for the Standard Keyboard, by Russell Blake Howe.—This is a new work of seven pages containing much valuable material in every possible fingering, interval, hand position, all keys, rhythms and expressions. This condensation is possible through the compiler's printed explanations and directions, and the work has been approved by the written endorsements of Isidor Philipp, Carl Friedberg, Frank Sheridan, Jesse Crawford, T. Tertius Noble, J. C. Ungerer, G. Wm. Volkel, and Harry N. Gilbert.

(Clayton F. Summy Co., Chicago)

The King Shall Come, a sacred cantata, by William T. Timmings.—This cantata consists of six separate numbers requiring thirty pages for their exposition. The numbers are as follows: tenor solo, soprano and chorus, baritone or bass, chorus (unaccompanied), soprano or tenor, final chorus. The music is of simple character, easy of performance and pleasing to listen to.

Wind in the Treetops, a piano piece, by G. A. Grant-Schaefer.—This Wind in the Treetops has a strange name which hardly seems to fit exactly to the music. It is, as a matter of fact, an extremely graceful and attractive dancelike piece, with, as its central portion, a well constructed andante melody in common time. The principal theme and the closing theme is in 6-8 time. The whole composition is charming.

Rondo (Beethoven), with second piano part by Frances Frothingham.—Summy has published a long series of such arrangements, with second piano parts made by various arrangers. The idea is excellent, and not only gives a solidity to the original composition that will attract modern students, but also gives an opportunity for four-hand playing of the classics. The arrangement in this case is excellently done, and the result artistic.

(J. Fischer & Bro., New York)

The Enchanted Isle, four sketches of Bermuda, by R. Deane Shure.—Mr. Shure has been writing program music for the organ for some time, and he does it attractively. He blends his effects well, and evidently writes with his title in mind. The first of these new pieces, the Angels' Grotto, has a lazy, swaying motion as of the waves, with a curious chromatic melodic line, and introduces into the center of it a traditional Bermuda folksong. The second is entitled The Pilot Gig, and is a barcarolle; it also introduces a folk song. The third picture is of the submarine gardens, of which one can conceive no idea without having seen them. Mr. Shure calls his composition Sea Fan, and that, indeed, is one of the most impressive things in the submarine gardens. The sea weed waves slowly back and forth in the water, and this idea evidently suggested to Mr. Shure the swaying motion of this attractive composition. Finally, the last of the four pieces is entitled Cathedral Cliffs, with, as subtitle, "Tower Chimes, King Neptune's March on the Waves, and Mermaids' Hymn of Thanks"—the composer evidently has a fervid imagination. This is fitting music for the close of such a work, being large, massive, forceful and brilliant.

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**Annabel Morris Buchanan, Successful Song  
Composer, Has Time for Many Things**



ANNABEL MORRIS BUCHANAN,

composer of *Marion, Va.*, and views of her lovely home, *Roseacre*, and garden. Mrs. Buchanan finds in these surroundings inspiration for the creation of songs which are being programmed by *Florence Macbeth*, *Cameron McLean*, *Louise Stallings*, *Elisabeth Rethberg*, and others.

Musicians and music lovers who have especial pride in works which are the outcome of American talent have, no doubt, often noticed on programs the name of Annabel Morris Buchanan. Mrs. Buchanan has written such popular songs as *Tonight*, *A May Madrigal*, *You Came Into My Life*, *My Candle*, *Wood Song*, *Wild Geese*, *Garden of Dreams*, *An Old Song*, *Place of Dreams*, *Come, Peace*, *Pansies* and many others.

One would imagine that composing takes most of a person's time and effort but it seems that Mrs. Buchanan finds time to be the president of the Virginia Federation of Music Clubs; she writes for magazines and has already contributed to *House Beautiful*, *Better Homes and Gardens*, *Woman's Home Companion*, *Holland's* and other magazines. From this one would deduct that Mrs. Buchanan is a home lover—and so she is. An idea of her lovely house can be had from the accompanying snapshots, and her beautiful garden is the pride of her heart. In it blooms every sort of seasonal flower, and it would seem that the flowers themselves vie with one another in an effort to bloom loveliest in response to Mrs. Buchanan's tender care.

Besides the aforementioned interests Mrs. Buchanan conducts a Home Music department in connection with the National Federation of Music Clubs; in fact she is the motivating power of this department, and has originated the Home Music Contest and the Home Music Ensemble Library Contest. In behalf of these public interests Mrs. Buchanan finds time to travel, to lecture, to publish Federation bulletins, to write President's messages, etc.

One of the subjects near, to Mrs. Buchanan's heart is home music, and in an article which she recently wrote for the *Child Welfare Magazine*, and which was reprinted in *Better Homes*, she said: "Why not a Golden Hour of music and inspiration with our own families? Not necessarily all music, inspirational reading or discussion might be included, but with music as the background. Probably there will be the radio, or phonograph, or the player-piano, with a program to be selected at will. Perhaps dance music might be preferred, and if so some of this should be included. There is a time to dance and few people object to good dance music for recreation."

At present Mrs. Buchanan is busily engaged in compiling the *Home Music Booklet*, which is the classification and listing of compositions with individual descriptive notes and their publishers and prices; she is conducting several Virginia district meetings for the Federation and incidentally is giving piano and organ recitals.

Returning to the subject of her compositions Mrs. Buchanan has many written tributes from artists who have used her songs on their programs. Mention might be made of *Cameron McLean*, baritone, who wrote her: "May I express to you the joy and inspiration I have had in learning one of your new songs entitled *You Came Into My Life*," and again, at another time, this same singer wrote: "Your little Irish song is a gem, reminds me so much of *Duna*, but is much better in musicianship. It is just the kind of song that tugs at the heart strings. I shall use it a great deal."

*Lucia Chagnon*, who included some of Mrs. Buchanan's songs on her programs in Michigan this summer, wrote her: "I do want to thank you for the lovely songs, and I want to tell you that I have decided to sing *Wild Geese* and *An Old Song* and then perhaps use one song for an encore."

*Vera Curtis* adds her word of praise in a letter: "I have been reading through your songs with much interest and find *Wild Geese* and *May Madrigal* most attractive. . . . I shall add them to my repertoire with much pleasure."

*Florence Macbeth* sings Mrs. Buchanan's *Song of Summer* and finds it "very lovely" while *Anna Case* writes of *An Old Song*: "It is charming and never fails to please an audience. I love it."

Of this same composition *Louise Stallings* wrote the composer, after she had heard *Elisabeth Rethberg* sing it at a concert: "You would have been thrilled to hear your song sung by *Miss Rethberg*. It was so lovely the audience applauded and applauded so much she had to sing it over." *Miss Stallings* lists Mrs. Buchanan's *My Candle* on her regular programs and her sentiments are expressed thus: "It is a song I can always count on."

Encouraged by such expressions of appreciation Mrs. Buchanan continues to find new melodies, and several of these recent inspirations will be off the press soon.



# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *Some Testimony That Proves That Pianos Can Be Sold and Are Being Sold by Aggressive Merchandising—A Sales Sermon*

by B. H. JANSSEN

Always it is gratifying for one who has labored long to receive letters that would indicate what work has been done, and this especially to one who writes, indicating that his work is not lost. One who writes has much to contend with, for what he says is different from that of one who talks. It stands in evidence, and one who endeavors to do good through writing feels a thrill when one he knows is an authority commends his work.

The Old Timers and the younger element in the piano trade and industry today know "Ben" H. Janssen. He is a man of ripe piano experience. He has made a success of the piano business, and the following letter indicates what that success is and how that success has been built to:

New York, N. Y., October 26, 1929.

Dear Mr. Geppert:

During my fifteen weeks illness (from June 15 to October 1) I enjoyed your articles and comments about the piano industry, your findings and the conclusions reached by you. "The piano business is as good or as bad as we make it," just as is any other business.

The merchandising and managing sins of our industry have always been not alone many but serious. You know that better than most of the men in the industry and have been the one man who has persistently preached the sermon of poor sales, collections, advertising and the other ills that have undermined our industry.

Today pianos can be sold and are being sold by those concerns, who are out to sell them and who are not lured away and giving their attention to some other article of merchandise that will not give them the profit or satisfaction to be had by concentrating on the sale of pianos.

Take our case as an example. I am told, by those who are in a position to be pretty well informed, that we are one of the largest retailers of pianos in New York. I believe this to be so.

Our sales force works entirely on the outside, on leads and canvassing and the fact that nearly all have been with us for a long time is evidence of the fact that our policy and methods are remunerative and satisfactory and the employment congenial and interesting. At one time, we added another line of merchandise to our stock but soon found out that we were diverting the interest of our men from pianos to the other product.

As the selling of pianos was our main objective, we speedily returned to our policy of devoting all our energy exclusively to the sale of our own product.

Our business, despite the depression in the piano industry, has increased every year and 1929 will prove to be the greatest and best year in our history.

I cite these facts to prove that pianos can be sold and are being sold, if you go out and find the buyers.

If, however, you sit down, bewail the conditions that you are responsible for and fill up your store with unfamiliar merchandise to be sold at either a loss or a small profit, because of service, upkeep and overhead, you then pass up a business that properly managed will earn for you a good return on your investment.

Pianos will always be sold. No modern home is complete without one. It is an educational factor of the greatest importance in the home, school and concert stage, in fact, the basic musical instrument. There are several million people in our country that want a piano. All that is necessary to sell them is to find them and offer them a good piano, at a fair price and on favorable terms to them and to you.

Very truly yours,

(Signed) B. H. JANSSEN.

Those who have been reading the MUSICAL COURIER, and formerly read the MUSICAL COURIER EXTRA, will recognize in this letter the many efforts that have been made to induce dealers to follow the same course that has brought to Mr. Janssen the

success that he shows has come to his business in this letter. Mr. Janssen's son, W. E. Janssen, is following the precepts of his father, and this means that the Janssen business will continue along the same honest, honorable lines indicated in the last paragraph of Mr. Janssen's letter, and which is something that every dealer who has been disappointed and built up a pessimistic attitude toward the piano should think over, and turn about and sell pianos along the lines that have brought to the Janssen concern a great success, even during the past two years of despondency.

### Where Sales Have Been Lost

Pianos can be sold because they are in demand. It is the belief of the present writer that the reason pianos have not been sold is because dealers have not gone out to meet the customers, just as salesmen for the automobile, radio, refrigerator and other necessities in the home have gone out and gathered the business in while the piano dealers, as a rule, have sat down in their warerooms, bemoaning their fate, cursing the piano, allowing their instalment paper to run out without replacement, and finding themselves without any income, no initiative, and losing piano sales every day.

Much of this lack of enterprise on the part of dealers is due to the "special sale" insanity that carried on in the business for years. The dealers had come to the point where they made no effort to go outside as in the days of old, when piano selling was based on taking the piano to the customer, instead of endeavoring to bring the customer to the piano, and this through false and deteriorating advertising that the people soon learned was misleading.

The "special sale" system built up through the cheap pianos a large amount of instalment paper that the dealers looked upon as real money, when, in fact, through lax collection methods, it represented something like a 50 per cent. depreciation.

With this intangible capital, so to speak, the dealers were led into extravagance that brought about a failure to meet the exigencies in changed conditions in the commercial world. The first to receive the blame was the automobile, when in fact if the dealers had utilized the good roads that the automobile built for them, gone out to the homes of the people and sold pianos as of old, then would they have maintained their equilibrium as to the number of units sold. Had they followed the example of Mr. Janssen and given the people good pianos at an honest price, they would be today in good financial condition. All this is past history.

### Units and Dollar Value

We find today dealers who have maintained just as has Mr. Janssen their aggregate of sales in dollars to figures as large as the despondent dealers did in the easy going days of the "special sales" and the cheap pianos, for the pianos that are being sold today measure up in dollar output as much as did the sales of the past when the unit production was sold at low prices, and the dollar aggregate was really less.

Those dealers who have maintained flashy warerooms with unholy overhead have suffered. The dealers who recognize the necessity of retrenchment as to overhead are those who today are really in better financial condition than they were during the heyday of the cheap piano. It is useless to discuss with the despondent dealer, who has not supplied a replacement for his instalment paper, the necessity of retrenchment as to overhead. You will find them in the darkest corner of the warerooms, hiding from

their creditors, talking politics and blaming politics, when politics had nothing to do with it, warbling about the ups and downs of the stock market when the stock market had nothing to do with the piano business, quarreling with the salesmen because they do not sell pianos. Meanwhile the general time wasted in the warerooms is eating up the money that has been cut down through the diminishing instalment paper that is not being kept alive by replacements.

### A Sermon on Selling

This letter of Mr. Janssen is really a sermon in piano selling. While a manufacturer, it can be seen that Mr. Janssen has held to his policy of giving the people an honest piano, and exacting only an honest price. Such piano selling brings good collections, and a turn-over on the dollar that the average dealer throws away in expenses. Every piano man in this country should read Mr. Janssen's letter, and if the writer may be allowed to, this same advice is given as to reading the MUSICAL COURIER and following what is said therein regarding not only pianos but other musical instruments, especially the relationship that exists between the musicians and the piano manufacturers and dealers of this country.

The writer thanks Mr. Janssen for his words of encouragement. It is a joy to one who has for forty years been writing along the lines that Mr. Janssen refers to, and it gives heart for future endeavors in these same directions.

WILLIAM GEPPERT.

### Stieff to Advance Prices

It is announced that the old house of Chas. M. Stieff, Inc., of Baltimore, will in the near future raise the prices of the famous old Stieff piano. This is another indication of a growing confidence of the good piano men of this good piano business in the piano itself. ¶ For many, many years the Stieff piano has stood as one of the high grade instruments, and has had built up a very large business. While the business of the Stieff house did not concentrate solely upon the Stieff piano, but had other products, the decrease in sales during the past two years as to the Stieff piano itself has not been lowered, but there has been a decline, as a matter of course, in the other makes of instruments that they manufacture. The effort always has been made on the part of Chas. M. Stieff, Inc., to keep separate and distinct the different grades of pianos that they handled, not only in Baltimore, but throughout the chain of stores that they had established, and that is being fitted in with the changes that have come as to the distribution of pianos. ¶ When the time of reduction as to the number of units manufactured in this country presented itself, the old Stieff house in Baltimore took the question up seriously, and began a liquidation in various ways that enabled them to further concentrate upon the Stieff piano itself, and in this way they have maintained the supremacy of the grade of the instrument, and at the same time maintained the production of that piano. ¶ Dealers throughout the country who have handled the Stieff piano for many years will be glad to know that an advance in prices has been found necessary. No dealer who knows pianos and who understands the present conditions will feel that an injustice is being done, for it is necessary in the concentration of the Stieff business to rely more or less upon the loyalty of their dealers. It will be found that each dealer will appreciate the fact that there is herewith given an indication of the maintenance of the history of the old Stieff house and the meeting of present conditions which shows the confidence in the piano of George W. Stieff and Frederick P. Stieff, brothers, and owners of Chas. M. Stieff, Inc., with the same confidence exhibited by C. J. Roberts, who for long has been in charge of the distribution and the many obligations that fall to one who undertakes the management of affairs. This close association of the Stieff brothers and Mr. Roberts has added to the confidence of the musical world in this old Baltimore piano.



## Piano and Musical Instrument Section

### Announcing the New Ampico

The American Piano Company has embarked on a new national advertising campaign that is in many ways remarkable. In the first place, the scale upon which this is based is far beyond anything attempted by the company for many years. Likewise there has been a lavish expenditure for art work to make the new advertisements as attention compelling as possible.

The opening gun in the campaign was fired early in October in the form of an art pamphlet addressed to American Piano Company dealers, and announcing the new plans of the company. There were also illustrations of some of the four color advertisements to be used in some of the leading class magazines of the country.

However, the most remarkable feature of the campaign is the frank statement of the new merchandising policy of the company, a policy that is more or less borrowed from the automobile industry, and modelled closely upon the General Motors publicity campaign. For the first time in its history, the American Piano Company is tying up its merchandising with the financial structure behind the three separate manufacturing entities, the Mason & Hamlin, the Knabe, and the Chickering, with the Ampico as the great connecting link.

It is intimated that from now on the financial resources, which means extended buying power and credit stability for each product put out by the American Piano Company, will be stressed to a greater and greater extent. The statement is made that because of the great savings made possible by bulk purchasing of supplies and concentration of executive energies, each unit of the company is enabled to put a greater dollar for dollar value into the pianos made in the individual factories. In other words, the Mason & Hamlin, the Knabe, the Chickering, the Marshall & Wendell, the J. & C. Fischer, the Haines Bros.—all occupy a stronger position as industrial and artistic products because of their affiliation with the parent organization. American Piano Company dealers are urged to stress this fact in their loyal advertising and in their sales talk. They are urged to explain to their customers this added measure of protection and assurance of reliability because of the size and importance of the fiscal structure behind each of the individual manufacturing units.

The purpose behind this great advertising campaign is to reach out to the great mass of potential buyers and to acquaint them generally with this wonderful opportunity for home musical entertainment through the Ampico, and to prepare the ground for later cultivation by the dealer and his salesman. Furthermore in the folder the dealers are given specific advice as to how to cash in on this opportunity. The folder gives the following advice:

First, get your salesmen together and tell them about this campaign. See that every man of them reads every word in this folder, carefully. See that they understand that this advertising is going to make people interested, receptive, ready to see and hear the new Ampico. Do this now, and do it again as each advertisement appears in the magazines. Take each advertisement and go over its points with them. Get them heart and soul behind this advertising. Show them that getting that way means more money in their pockets as well as in yours. ¶ Display the new Ampico in your windows and on the floor. Check over your mailing list and see that every live name on it is followed up by mail and by personal call. ¶ The day that each advertisement appears, clip it and have your local photographer make an enlargement of it to display prominently in your show window. The cost will be trifling and this will tie you right in with the national campaign. Frame the ads for your walls. ¶ Don't let anybody in your community overlook the fact that your store is the easiest, most accessible place to see and hear this new marvel of music and these world-famed pianos, that you sell on easy payments and will take the old piano in part payment. ¶ Send complimentary copies of the magazines to your best Ampico prospects. It will be well worth the small cost.

The text of these advertisements are equally interesting and well written. Particularly appealing are the following passages which are taken from the text:

The new Ampico not only strikes the same key which the artist struck when he made the recording. It strikes that key with the same fillip, touch, stroke, or bold attack—with exactly the timing and finger-energy—of the artist himself. The new Ampico thus reproduces with photographic clarity all the feeling, all the poetry, all the expression of the artists' interpretation. It is the only instrument which can do this. No wonder Rachmaninoff said, "I will record only for the Ampico!" No wonder Kreisler has written, "The Ampico is the artistic mirror of myself!" It is perhaps obvious to say that the new Ampico could have been created by but one organization in the world: the American Piano Company, whose twenty-one years of unceasing laboratory research have thus reached a fitting climax.

It certainly seems that this campaign, with so many points to appeal to the potential piano owner should be crowned with the success it deserves. It is a remarkable effort in these days when too many piano men are content to rest on past efforts and with dreams of the fine business that once came to them without undue effort on their part. It is a well conceived and boldly executed attempt to claim a fair share of the public's attention. Much of course will depend upon the supplementary work of the dealers. No advertisement sells of itself. It is merely the pass key to unlock the doors of opportunity for the salesman.

### Piano Appreciation

C. J. Levin, of the house of Hammann-Levin Co., and the Kranz-Smith Co., Steinway representatives in Baltimore, tells of the high appreciation some have as to the piano. It seems that Mr. Levin had a prospect for a Steinway piano. The prospect was rich, but did not please his wife exactly as to his ways of spending his fortune. She wanted a Steinway piano. The husband cared nothing for the piano, but did for the automobile. His wife complained because he bought two high-priced autos, and held back on the buying of the Steinway. Mr. Levin brought the two together on the piano question, and the wife expressed her opinions as regards the lack of consideration shown in this leaning toward the autos, and the lack of interest as to the piano for the home. ¶ After much contention, the husband made a proposition as to the piano, which was refused. Then again the contention in the home was gone over again, and in seeming desperation the husband finally gave in, the piano was paid for and delivered, much to the satisfaction of the wife. Some weeks after Mr. Levin met his reluctant customer and asked him how he liked the piano. The reply was somewhat startling: "Well, it is all right, I guess. My friends say it is a mighty fine piece of furniture." So we take it that there is peace in the home, for the piano can be used by the wife without remonstrance on the part of the husband, who probably will be out in one of his automobiles. Again does the wife prevail as far as the piano is concerned, intimates Mr. Levin.

### Musical "Noises"

During the hey-day of the player piano there were many complaints about the irritating "noises" these instruments made that interfered with the quiet of the neighborhood. The same complaints now are with us as to the radio. The New York Times has the following to say about radio "noises" that take us back to the player pianos and those who complained about loss of sleep, etc.: ¶ "Ordinary people living next door to the owner of a never-tiring radio do not need permission from any one to call the loud-speaker a nuisance. They unhesitatingly call it worse names than that, with never a thought of legal accuracy. Some of the more impolite and less printable epithets have the advantage of relieving the neighbors' feelings, but a conviction on those terms could not be obtained. It now appears, however, that the loud-speaker owner may be convicted of maintaining a nuisance and punished and prevented from continuing it. ¶ In a letter to the forty-six magistrates in New York City, Chief Magistrate McAdoo has informed them of his opinion that persons turning on a noisy radio when it disturbs a number of people are guilty of disorderly conduct. The long-suffering family next door will welcome this piece of news. Now they can call a loud-speaker a nuisance and get away with it. ¶ It would not be surprising if many complaints should be made at once. The loud-speakers have had things

their own way for so long that the desire to retaliate has grown strong. They need not fear sudden or complete suppression, even if every individual who has been tormented by jazz at midnight calls on a magistrate immediately, for they cannot be convicted unless a considerable number of people testify that the din is persistent. There are enough loud-speakers falling into this class to make their removal a perceptible relief." ¶ The player piano never had any silencing as shown here in the letter of Chief Magistrate McAdoo, but there should have been, as we must admit during the days of the rotten music rolls that eventually "killed" the player piano. The radio is going through the same experience as to the music, or "noise," given out, and it may be hoped this deficiency will be removed by the broadcasters.

### "The Robot as an Entertainer"

Interest has been aroused all over the country by the advertisement of the American Federation of Musicians, "The Robot as an Entertainer." The Federation, which comprises 140,000 professional musicians in the United States and Canada, deplors the dehumanizing of the theater by the introduction of "canned" music, in place of real music. Two prominent members of the piano industry in California, discussing the advertisement, took diametrically opposite sides. One spoke of the substitution of "canned" music for orchestras and flesh-and-blood singers as a visitation against which it is hopeless to struggle. If the "Robot" music had been an epidemic of Flu he could not have taken a more passive attitude. He believed it was fated to come and the really musical minority could do nothing about it. ¶ The other piano man took a totally different attitude. Alluding to the whirring sound that often precedes bursts of canned music, he said the even children are not taken in by it and ridicule the creaking mechanics. Many musicians never want to own radios as they prefer to play themselves, or hear others play. People like this are never going to waste any time on hearing "the flat, savourless monotony of Mechanical Music." At present, this thing is a novelty, but most people like to see music in the making by human beings and they soon grow tired of mechanical reproductions. ¶ In support of this theory, the piano man pointed out what a vogue the player piano enjoyed, but people became tired of getting their music from rolls. At one time, no home was complete without a phonograph, but phonographs were passing into the discard when startling improved models galvanized them into life again. At present the demand for straight phonographs seems to be declining again. Radio combinations are helping to keep phonographs from slipping down hill. He said that from old-time musical boxes to player pianos, people have eventually tired of mechanical music. He believed that the same will prove true of the effort, now being made by theatrical managers, to put canned music in the theaters in place of human musicians.

### Richmond Harris to New York

The Baldwin Piano Company announces the appointment of Richmond Harris as manager of the artists' department of that company with headquarters in New York. Mr. Harris was connected with the Chicago division of the Baldwin Piano Company, and is well known in musical circles as well as in the piano field. Mr. Harris is well equipped for the duties this important position carries, for aside from his own intimate knowledge of things musical his wife, formerly Eugenia d'Albert, is the daughter of the late Teresa Carreño, world famous pianist, and Eugen d'Albert, composer of many operas.

### "Get the Set Into the Home"

The slogan which heads this article represents a whole creed of salesmanship of radio sets by the piano dealer. It is becoming increasingly apparent to the piano-radio dealer that adequate store demonstrations are almost an impossibility. It is not only the effect of poor programs during the greater part of the day, but also the many electrical interferences seemingly inevitable in the business sections of the city. ¶ There is one very successful radio salesman who almost entirely has abandoned any effort to tune in a set in the store. He will state frankly that it is impossible to give any adequate idea of the real tonal value of the set in the store. He points out the difference in acoustics between the store and the home, and suggests that inasmuch as the set is to be listened to in the home, the only fair test would be to hear it under those conditions. ¶ It is an astonishing fact that this procedure,



## Piano and Musical Instrument Section

which does not offhand seem to be without some rather dangerous drawbacks, should be so successful. In the case of this particular salesman it seems that practically every set that is taken into the home for a demonstration under these specified conditions, should remain there, and be paid for. ¶ The public is growing used to the home demonstration idea in radio, and while there are some who deliberately take advantage of a time offer for demonstration merely for the purpose of having a radio in the home for which they have not paid and which they do not intend to buy, in the majority of instances the customer is willing to grant that it is a courtesy extended him by the store and be duly appreciative thereof. For one thing it raises the transaction from a cash and carry basis to one in which friendlier relationships are established between customer and salesman.

### The Wanamaker Collection

The daily newspapers of this past week carried the news of the sale of the entire Wanamaker collection of rare violins to Rudolph Wurlitzer. Sixty-four instruments including violins, cellos, violas and double basses were sold for a price said to be \$650,000. ¶ The Wanamaker collection, while not particularly large, was a famous one. It was gathered together by the late Rodman Wanamaker. After his death the collection was sold to Dr. Thaddeus Rich, former concertmaster of the Philadelphia Orchestra from whom the present purchase was made. ¶ It will be remembered that only a few years ago there appeared in the MUSICAL COURIER an extensive account of this famous collection. The article was reprinted and thousands of copies were distributed by the Wanamaker institution to all parts of the world. ¶ Probably the best known instrument in the collection is the Guarnerius violin, The Swan, valued at \$75,000. Almost equally famous is the Joachim violin, made by Stradivari and valued at \$50,000. With this new acquisition the Wurlitzer claim of holding the most important collection of old violins in the world is made one of real significance.

### Benjamin Franklin

In the recently published book, *The Amazing Benjamin Franklin*, compiled by J. Henry Smythe, Jr., much is said about his attainments as an amateur musician. It will be remembered that at the annual convention of the music industries in 1926, Benjamin Franklin was by resolution adopted as a Patron Saint of the Music Industries. ¶ In the book itself, there is an illuminating article written on this phase of Benjamin Franklin by Dewey M. Dixon, assistant general manager of the Music Industries Chamber of Commerce. From Mr. Dixon's able exposition of the facts the following information is gleaned. ¶ It is apparent that Franklin had a deep and sincere love of music. He participated in the musical advancement of his day in the quadruple role of inventor, writer of lyrics, performer, and critic. He invented an instrument called the Armonica, later and more commonly known as the Harmonica, but bearing no resemblance to the modern instrument of that name. This was a variant on the Glasspiel, at that time just coming into popularity through the efforts of Gluck who included Glasspiel effects in his orchestral scoring. The original Glasspiel or Verillon, was a simple arrangement of heavy glass tumblers cut to certain dimensions, "tuned" as it were to certain pitch, played by stroking or friction and producing a clear bell-like tone. Franklin utilized this principle in a mechanical instrument, "with the glasses disposed in a more convenient form and brought together in a narrower compass so as to admit of a greater number of tones, and all within reach of hand to a person sitting before the instrument." Leading symphonies in Europe adopted the Harmonica and Johann Gottlieb Naumann, a composer of that period, played it and wrote six sonatas for it. ¶ Franklin also played the harp, guitar and violin and is also said to have possessed some skill on the cello. He composed the lyrics for a number of simple ballads among the better known of which are *The Sailor Song*, *The Mother Country*, *My Plain Country Joan*, and *Fair Venus Calls*. ¶ Of his musical criticism one of his most interesting commentaries was that on the "new" music of that day. Of this he said that "the pleasure artists feel in hearing much of that composed in the modern taste, is not the natural pleasure arising from melody or harmony of sounds, but of the same kind with the

pleasure we feel on seeing the surprising feats of tumblers and rope-dancers, who execute difficult things."

### A Novel Advertising Series

Kranich & Bach, New York, are sponsoring a fine series of prestige building advertising that appeals to the imagination as well as to the eye. These advertisements are designed to call attention to the period art pianos in the Kranich & Bach line, and are running periodically in the New York daily newspapers. They are attractively embellished with suitable illustrations of the periods the piano represent. The type of advertising is well outlined by an enumeration of some of the catch-lines and sub-captions. ¶ For the William and Mary the advertisement is captioned *The Golden Age*; for the Colonial Model—*Rugged Truth*—(Colonial history reads us a mighty lesson of "no compromise"); for the Queen Anne—*When Queen Anne Ruled* (hearts were light and fashion played a courtly role); for the Louis XV—*Pageantry*—(rich legacies of beauty come to us from the courtly days of Louis XV; and for the Louis XVI—*Elegance*—(came to perfect flowering in the age of Louis XVI). It is a long time since the piano industry has seen so consistently fine a series or one which promises better results.

### R. C. A.—General Motors

The recently announced combination of the interests of the Radio Corporation of America and the General Motors Corporation is causing considerable perturbation in the radio field. While little is known of the intentions of the new organization aside from the bare published facts, there is a strong feeling that something more is behind the merger than has been announced. In fact this feeling has gone so far that the Radio Protective Association, in Chicago, has appealed to Attorney General Mitchell for an investigation of the new merger, claiming that it constitutes a violation of the Sherman anti-trust laws. ¶ Whatever is behind the movement, it is certainly one of tremendous significance due to the importance of the patent rights, etc., pooled with the great financial resources of General Motors. What is of still greater importance, some consider, is that in the merger as at present outlined the controlling interest will be in the hands of General Motors. ¶ When the rumors concerning this combination were at last officially confirmed, there were a host of other rumors that still kept going the rounds, to the effect that a number of other important radio manufacturing and merchandising interests had been invited to join in the same deal. In some quarters this gained such strength that A. Atwater Kent, president of the Atwater Kent Manufacturing Corp. issued an official denial of any intention of his company of entering into any alliance whatsoever. ¶ Meanwhile there are many who are looking to the future with more than a little apprehension. If a chain of retail stores, for example, were to be established under General Motors management, there is no calculating the upset in present merchandising practices. This possibility has been denied, but even denial has not served to allay all apprehension. One thing is assured, and that is that coming developments will be watched with the utmost care.

### Fifty Years on Fifth Avenue

This month Wm. Knabe & Co. are planning a celebration of having been for fifty years in the music business on Fifth avenue. Back in 1879 when the company leased the property at 112 Fifth avenue, from the Astor interests, it marked the coming of the first piano house to this famous thoroughfare. Later moves were made upward on the same avenue to Nineteenth street, to Twentieth street, to Thirtieth street and finally to its present location in Ampico Hall at Forty-seventh street. ¶ The old quarters at Twentieth street and Fifth avenue are particularly cherished in memory because of the old Knabe Hall where Von Bulow, d'Albert, Carreño, Sauer and other famous artists performed. Among other great names with which its musical history in the city is linked is that of Tschaiakowsky, Puccini, Saint-Saëns, Vincent d'Indy, Hamburg, Richard Strauss, Leschetizky, Humperdinck and others. ¶ A series of receptions and tableaux to illustrate the various cultural interests of the city will feature the celebration. Detailed plans will be announced

later. ¶ In this connection it is interesting to note a remark made recently by Berthold Neuer, vice-president of Wm. Knabe & Co., who said that "as a cultural nation we are some 300 per cent. more musical than we once were, basing the growth on mass popular interest and upon the development of New York as the musical center of the world." It may be added that Wm. Knabe & Co. has played a notable part in this remarkable progression.

### In Memoriam

During the past few weeks there passed away three men who made their mark in the music business, and whose names are well known to the present generation of piano men. They were Patrick E. Conroy, Herman T. Spain, and Henry C. Brown. ¶ Mr. Conroy for many years was the president of the Conroy Piano Company in St. Louis and a former director in the Music Industries Chamber of Commerce. He was twice elected president of the National Association of Music Merchants. Mr. Spain had a long and varied career in the piano business, starting with the old Hallet & Davis Piano Co. For a time he was manager of the Wanamaker piano department in New York. He is best known for his long service with Chickering & Sons, with whom he served in various capacities up to the time of his death. Mr. Brown was also a well known figure through his connection with the Victor Talking Machine Company.

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**BRECKWOLDT, JULIUS & CO.**, manufacturers of Piano Backs, Sounding Boards, Bridges, Rib Stock, Trapezebars and Hammer Mouldings. Dolgeville, N. Y.

#### LACQUER

**MAAS & WALDSTEIN**, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawlaac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 433 Riverside Avenue, Newark, N. J.

#### MACHINERY

**WHITNEY, BAXTER D., & SON**, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

#### PIANO HAMMERS

**VILIM, VINCENT**, manufacturer of Piano Hammers. Grand and player hammers a specialty. 27 years' experience. 213 East 19th St., New York.

#### PIANO PLATES

**AMERICAN PIANO PLATE COMPANY**. Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

#### STAINS AND FILLERS

**BEHLEN, H., & BRO.**, 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

#### WOOD CARVINGS AND TURNINGS

**S. E. OVERTON CO.**, manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

## Piano and Musical Instrument Section

# Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

### Valuable Sales Lessons Learned From a Visit to J. S. Reed—a Salesman Partnership—Using Old Time Methods to Good Advantage in Modern Selling

The Rambler is glad to talk with piano dealers and their salesmen. In a recent visit to Baltimore he had the pleasure of meeting an old friend of years ago, J. S. Reed, who has the American Piano Company line, and who has built up a business from a very small beginning through his own close attention to the selling of pianos.

Mr. Reed presents a rather broad view of the conditions that have existed in the piano trade for the past two years, and explains the lack of demand for cheap pianos in the fact that there has been a demarkation line created that is due to the probably widespread acceptance by industrials and distributors on the instalment plan. This has created two classes of buyers, according to the reasoning of Mr. Reed, and this same attitude is maintained in an article in a recent issue of *The Nation* in a series of articles that are running in that journal, showing the wide distribution of industrial products on the instalment plan among the people of this country.

#### The Decline of the Cheap Piano

Mr. Reed's theory is to be accepted through a close observance of conditions in his own territory. The decline of the cheap piano, Mr. Reed believes, is due to the buying of what we may term the people with low incomes, and this low income has been absorbed through the extensive operations of instalment sellers. This has taken up the surplus of the people of the smaller incomes which piano dealers have spurned, and this created a lack of effort in selling to the people of large incomes. Herein comes the distinction as to the buying of the two classes of people.

The people with small incomes are not able to buy pianos, while the energies of the piano dealers and their salesmen should be offered to those of large incomes, and those who are able to buy the high grade pianos.

This brings about a condition that has been referred to time and again in the *MUSICAL COURIER*, that the dollar gross of sales, through this concentration upon the high-priced pianos, is probably about as large as during the days when the cheap pianos formed a larger unit production.

#### Salesmen "Partners"

While in the warerooms of the J. S. Reed Piano Company, The Rambler met two seasoned piano salesmen who were working in somewhat different manner from other salesmen. These two men, William H. Wright and Charles E. Wellman, are in "partnership" as to their sales. They are working the same territory, they meet practically the same people, and they allot their work in such a manner that they do not encroach one upon the other. If Mr. Wright meets a prospect of Mr. Wellman's he at once does what he can to help Mr. Wellman in his sale, and both these gentlemen frankly state to their piano prospects that they are working together, they pool their sales and their income, and in this way there is a close attention paid to their prospects.

They in no way interfere with the work of the other salesmen in the Reed organization, but through this combination of interests it is a partnership that has proven very successful to them. One can help the other, and a sale closed means as much to Mr. Wright as it does to Mr. Wellman.

Here is to The Rambler a new feature in selling that can be adopted by other salesmen who feel the necessity of some one being on the floor of the salesroom while the other has engagements on the outside. They have stated intervals when one stays inside and one outside. Piano salesmen will recognize the benefits that accrue through this arrangement. Both these gentlemen belong to various lodges, societies, musical associations, etc., and it would seem that the friends that they make in these organizations would militate one against the other, in

that a prospect, friendly with both of them, would feel backward in singling out one as against the other. When such a prospect is told that it makes no difference which one he may buy of, and it is explained that in the partnership arrangement there is done away the probability of a prospect going to another store rather than feeling that there might be a broken friendship, which is not relished by those who value friendly associations there is revealed a solution of the difficulty that is hard for piano salesmen at times to overcome. Mr. Reed said that the work of the two men was more than satisfactory in that it did not involve controversies as to whom a certain sale might belong to. Here is an idea that is worthwhile.

#### Using Old Time Methods

It can be said that Mr. Reed and his son have built up a business in and also in the out-of-the-way sections of Baltimore, this has created a low overhead, and it is not difficult for prospective customers to find the Reed establishment. Mr. Reed in years gone by sold pianos in Kentucky and that territory at the same time The Rambler was selling pianos there. This meeting of men who when young were working in the same territory was of unusual interest, for many by-gones were brought up, and the fact is brought out that in the experience of Mr. Reed himself the old methods of selling pianos has been adaptable to the present conditions, and the outside work that is of such great value again must be resorted to.

This but carries out what Mr. Janssen says in a letter that is found in the Expression department of this issue of the *MUSICAL COURIER*. Here are two illustrations of the value of outside work, and the presentation of the fact that it is not necessary to have expensive warerooms upon the main street with the present output of pianos.

It is to be hoped that if the production of pianos is increased that piano dealers will remember that it is best to figure their work to carry on the restriction of overhead, and meet the lower production of pianos, but always bearing in mind that there is no risk element in the selling of high grade pianos as there was in the selling of cheap pianos, and which is referred to in the Expressions department this week with the letter written by Mr. Janssen. The Janssen organization like Mr. Reed, has met with success in facing the difficulties that have presented during the past two years, and now is ready to carry on intelligently with that feeling of confidence that should always be given to the piano.

If all dealers would but exhibit this same confidence in the piano that is shown by Mr. Reed and Mr. Janssen, certain it is that piano sales could be made. The dealer who has no confidence in the piano has not that energy or that enterprise to go out and carry the piano to the people. It is useless to say that people will not buy pianos, because they are being sold. The sales, as the dealers and their salesmen revive the confidence necessary to impart to the people, will cause the piano business to resume a normalcy that spells safety.

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### A New Angle on the Eternal Problem of Overhead—The Rambler Is Asked to Solve a Problem of Peculiar Intricacy—The True Cost of Renewals

It would seem that a piano dealer would be able to figure out his own affairs much better than asking The Rambler to do it for him. There is one particular dealer in the Far West who has written The Rambler two letters, the first inquiring in a gentlemanly way as to how he could reduce his overhead, but failing to give such information as would enable any good piano man to advise another piano man who seemingly had lost control of his own business, or one who had made a success of a business when the piano practically sold itself.

The second letter was rather inhuman, or, as some might say, unhuman, in its attitude. Replying to the answer of The Rambler to the first letter asking for information that would enable him to arrive at some conclusions about the piano dealer's affairs, intimated that it was not anybody's business how many pianos he sold, what the gross sales amounted to, and what his present overhead was. He further intimated that The Rambler had a rambling brain, and did not know anything about the piano business anyhow.

All of which is rather disrespectful to an old man. Noticing the line of pianos carried by the dealer, a few inquiries were made, and the representation of this dealer for meeting his maturing notes bordered on the ragged edge of renewals, and then demands for further renewals,

without even writing in to the manufacturers that were supplying the dealer with the goods that enabled him to continue in business, and making the loss of money continuous.

#### Renewals

There are times when renewals are a great favor, but generally speaking dealers of the kind that wrote the letters to The Rambler that have aroused his resentment, and at the same time his amusement, are those who will flitter out of the picture and probably get into some line of work that will be on a small salary basis, equal to his business ability and qualifications.

The mere fact that the dealer asked for information as to how to reduce his overhead indicates that he knows nothing about conducting the piano business, which is entirely different from that of almost any other line of selling in the commercial world. That man has been guilty of telegraphing the manufacturers he owes money to, requesting a check to enable him to take up his notes at the bank, failing, of course, to realize that the presentation of a manufacturer's check would enable the bank to understand exactly what was being done. It does not help a dealer's credit with his own home bank to have renewals made in this way. However, there are times in the life of a piano business where accommodations are necessary, but if the dealer will play fair and square with his own home bank, and will keep his overhead to a profit-making proposition, he would never have to ask the manufacturer that supplies him with the sinews of his business to make renewals.

#### An Old Story

The renewal habit is a bad one to form, for it traces right into the collection department of the dealer, who soon finds that it is easier to renew than it is to collect. The dealer who does not collect, and collect now, is the dealer who loses profits in buying, and soon arrives at a state of confusion as to his finances that are misleading, and borders on the brink of dishonesty.

If a dealer would only view the piano that is in the home of a buyer as his own property, or at least that part of the piano unpaid for as his own, he would prevent the high past-due percentages that have been the bane of the piano business. However, there are some dealers awakening to the fact that past due is a thing that has passed on, for the reason that there is no more piano paper left to collect, for many a dealer can state truly and honestly that he has not been able to replace the paper that has been paying out.

The piano dealer who wrote the letter to The Rambler is in a bad way. The dealer says he reads the *MUSICAL COURIER*. The Rambler hopes that his eye will catch these few remarks, will undertake to find a way out of his difficulties, and will meet his maturing obligations with the manufacturers that he owes money to without his usual insulting way of demanding a renewal by telegram instead of asking for it. The Rambler is always glad to give information if he is able to do so. He admits, however, that there have been many times during the past year that this ability has been tested and found wanting, for the tangle some dealers have got themselves into through their extravagance and lack of economical methods of distribution has created a doubt as to the financial sanity of men who desire to be called merchants when they are not even dealers.

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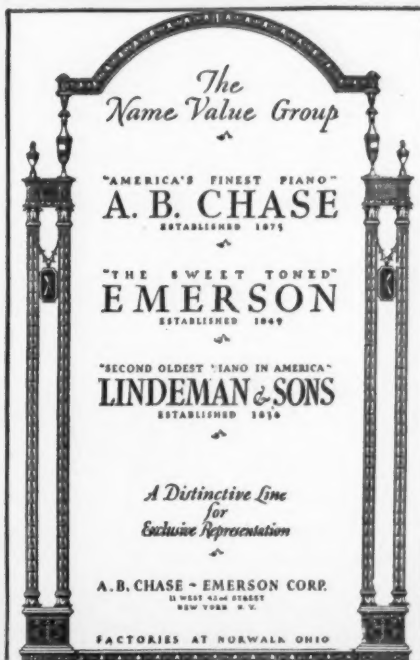
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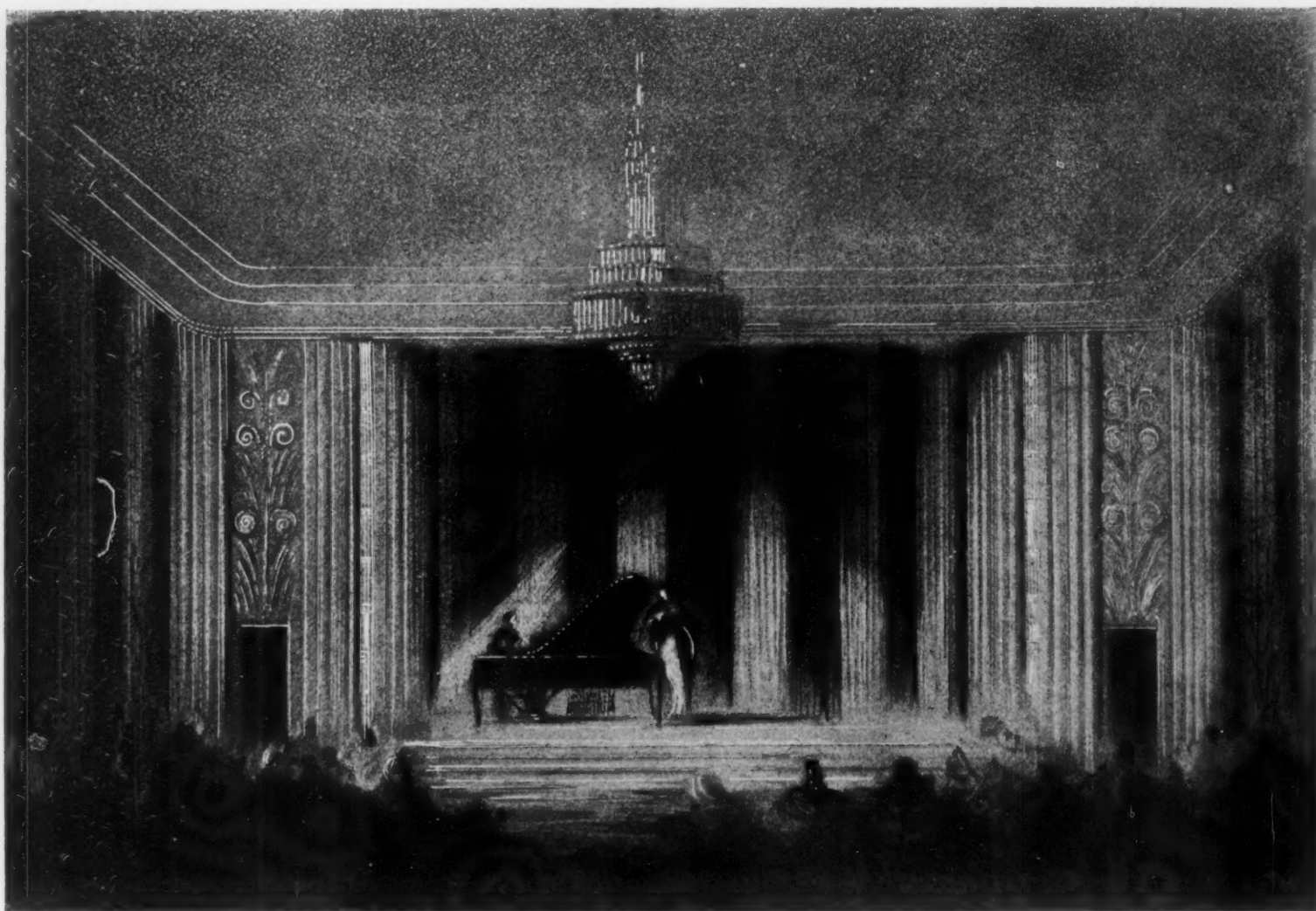
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# MUSICAL COURIER

*Weekly Review OF THE World's Music*



*From a drawing by Laurence Emmons, the designer of the building*

## The New Barbizon-Plaza Auditorium

Newest addition to New York City's concert salons, will be opened by Mme. Louise Homer in a dedication concert on March 5, 1930, and will be available for approved recitals only, following that date. The salon will seat approximately 800 persons, with orchestra, balcony and loges. It was designed by a staff of noted architects, after suggestions made directly to the experts by many noted artists, including: Mme. Louise Homer, Marguerite D'Alvarez, Margaret Matzenauer, Josef Lhevinne, Reinald Werrenrath, Willem Van Hoogstraten, Dusolina Giannini, Sophie Braslau, Paul Kochanski, Ruth Breton, Toscha Seidel, Yolanda Mero, Martha Attwood, Maier and Pattison, Myrna Sharlow, and others. In this salon will be placed the "America's Music Hall of Fame" which will be selected by the National Federation of Music Clubs in national balloting.



